MUSICAL AMERICA

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"SAMSON" PROVIDES STIRRING INAUGURAL FOR METROPOLITAN

French Opera Singled out for Place of Honor in Company's Calendar—A Fitting Introduction to what Promises to Be a Remarkable Season—Caruso, Matzenauer and Amato in the Cast, with Principal Honors Going to the Two Last Named—Polacco Conducts with Splendid Effectiveness and Manager Gatti-Casazza Supplies a Sumptuous Scenic Equipment

THE Metropolitan Opera House began its season last Monday night and the accustomed external factors combined to give the occasion its traditional resplendence. There was the same vast attendance and the same brave outward display that constitute the immemorial stamp of this function as well as the reverberating enthusiasm that one year rings true and another does not. To those who like to see in this première an event of intrinsically musical, no less than social and sartorial significance, the opening in question carried greater weight than that of last season or of two or three preceding. For in contradistinction to a custom popularly regarded as immutable, the opera chosen to inaugurate the year was French and a quasi-novelty, instead of Italian and well-worn.

"Samson and Delilah" has been vaguely promised to Metropolitan patrons for some time. This season's prospectus made it a certainty, to the joy of those who have deplored the shabby treatment of French opera at this establishment and who learned to esteem Saint-Saëns's fine work in Hammerstein's day. But that Mr. Gatti-Casazza would utilize it for inaugural purposes came as a pleasant shock of surprise. It imparted to Monday evening's happenings an artistic tinge unusual under the ordinary circumstances of a season's beginning.

It will be recalled that last year's inaugural, "Ballo in Maschera," was carried out in an unaccountably dismal atmosphere. The performance itself had much to commend it, but the audience remained strangely passive and a depressing lethargy descended upon it long before the evening had ended, to the mystification of all who had expected to see in the event occasion for much warm-hearted popular rejoicing over the safe return of favorite artists from the war zone. The phenomenon was never satisfactorily explained. But on Monday last no danger of its recurrence spoiled the occasion. The prevailing mood was as communicatively happy as it should be and the effusive tributes to everyone concerned had, on the whole, the spontaneity that tells. Undoubtedly certain portions of the opera interested the audience less than others, but that is a familiar state of things in this work, which impresses so many as too much of an oratorio for an opera and too much of an opera for an oratorio. But save for the absence of floral gifts, the public presentation of which the management has rather unwisely banned, the customary displays of real enthusiasm were in evidence after every curtain. That there were less than might have been looked for during the performance proper was due to the fact that Saint-Saëns's score does not pause sufficiently on full cadences to permit conventional demonstrations. After the second act, the singers were called before the curtain nearly a dozen times and Conductor Polacco was made to share in the ovation. At the close of the love duo in this act there was also a considerable hubbub. All things considered, the audience seemed well contented.

Mr. Gatti's "Samson" naturally enlists the services of Caruso—naturally, because the opera was served the first night. To be sure, the tenor never is truly happy in French rôles, nor does anybody really expect of him a *Samson* after one's own heart. But risks of a kind must occasionally be taken to replenish the idolized singer's répertoire, since year by year he has abjured many of the parts he filled in the days when he first captured the public fancy. And if he could essay *Julien*, *Des Grieux* and *Don José*, why not *Samson* as well? He might not satisfy finer tastes, but the "Samson" revival is important and Caruso's name remains a tower of strength. Even in French opera it hypnotizes the non-exigent.

For the rest the opera was cast with care. *Delilah* is cut to fit Mme. Matzenauer's vocal measure and the *High Priest* is sufficiently well adapted to the needs of Mr. Amato. Minor rôles had competent representatives this week in Messrs. Rothier and Schlegel and for the orchestral guidance the Metropolitan was fortunate in the possession of Mr. Polacco, whose "Samson" Saint-Saëns had liberally indorsed in London a few years ago.

After Twenty Years

Twenty years have elapsed since the Metropolitan last housed "Samson." The few presentations in 1895 (of none too fragrant memory) enlisted the services of Mme. Mantelli and the redoubtable Tamagno, Mancinelli conducting. But though the Oratorio Society ministered to it and while it has been one of the mainstays of choral societies throughout the country for May festivals and other entertainments, its operatic usage was at an end until Oscar Hammerstein restored it to the footlights at the Manhattan Opera House, where it was employed to excellent advantage for two seasons with Dalmorés and the lamented Gerville-Réache in the name parts, and last year when the Century performed it. In Paris before the war the Opéra exploited "Samson" incessantly. Why it has not come into greater operatic favor here cannot be readily accounted for otherwise than through the fact that its dramatic action is too static and that popular conception persists in associating it with the oratorio platform rather more than the operatic stage.

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—*Photo by Hall*

MERLE ALCOCK

Gifted and Charming Contralto, a Typical Product of America's Musical Resources. She Has Within a Remarkably Short Time Advanced to the Front Rank of Concert Artists in This Country. (See Page 19)

CHICAGO OPERA HAS BRILLIANT OPENING WITH "GIOCONDA"

Ovation for Conductor Campanini and His Company from an Audience of Great Size and Distinction—Emmy Destinn Heard at Her Best in Title Rôle—Successful Début of an American Contralto—Mario Ancona, Baritone, also Heard for first Time With Chicago Company—De Cisneros, Bassi and Arimondi Conspicuous in Notable Cast—Campanini Engages Scotti

(*By Telegraph to* MUSICAL AMERICA)

CHICAGO, Nov. 15.—Chicago's eagerness to greet its own opera company again, after its year of inactivity, was manifested to-night in a way that augured well for the whole season to come—the fifth in the history of the Chicago Grand Opera Company. The Auditorium was sold out to the last seat and the utmost enthusiasm prevailed over the brilliant inaugural performance of "La Gioconda."

When Cleofonte Campanini, the general musical director of the company and also its general manager, walked to the conductor's stand, he was welcomed with prolonged applause, and, after the third act he was called to the stage so often that he finally made a speech, thanking the audience in a felicitous way for the generosity of its appreciation. Again he was applauded to the echo.

Among the principals in the cast of Ponchielli's opera were three Americans, for Emmy Destinn, who occupied the title rôle, is now a "sure enough" American, as she has recalled to us in several interviews since her arrival here, with an exhibition of particular pride in the possession of her naturalization papers. The other Americans were Mme. Eleonora de Cisneros, a favorite of long standing on the operatic stage, and Frances Ingram, a Chicago girl, to whose appearance special interest attached. Though she has a record of many successes on the concert stage, this was Miss Ingram's first appearance in opera. The other principals who contributed to an unusually brilliant and a lavishly applauded performance were Amedeo Bassi, Mario Ancona and Vittorio Arimondi.

Miss Destinn, whose *Gioconda* is so familiar to New York operagoers through her long years of association with the Metropolitan Opera Company, was at her best this evening, which is saying that the rôle could not have been sung better. The beauty of her tones and the brilliancy of her vocal execution brought her storms of applause.

There was great pride in Miss Ingram's performance. In her voice are both sweetness and power and in her acting there is much expressiveness. It was a highly successful début, with

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LESCHETIZKY DIES

Cable advices from Dresden were received in New York late Wednesday to the effect that Theodor Leschetizky, the famous teacher of the pianoforte, is dead at the age of eighty-five years. He was the principal master of Paderewski and many other noted pianists.

Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

CHICAGO OPERA HAS BRILLIANT OPENING WITH "GIOCONDA"

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nothing in the quality of the singer's impersonation of *La Cieca* to indicate that it was the work of a débutante.

Mme. de Cisneros sang *Laura* like the finished artist she is and she was in especially good voice.

Another début, so far as Chicago was concerned, was that of Mario Ancona, who gained fame under the direction of Maurice Grau. It was a joy to listen to his splendid baritone and to observe his vividly dramatic setting forth of the sinister character of *Barnaba*. It was good, too, to hear Mr. Bassi's fine tenor again. He is in all respects an *Enzo* of exceptional distinction. His singing of "Cielo e Mar" aroused one of the greatest demonstrations of the evening. Arimondi impersonated *Alvise* with admirable effectiveness.

New Première Danseuse

Rosina Piovelli, the new *première danseuse* of the company, scored a pronounced individual success and the work of the ballet in the "Dance of the Hours" was one of the most brilliant features. The opera was given a massive and ingeniously contrived production, the various stage effects contributing to a conviction that this was the most impressive première which the Chicago company could have undertaken. The chorus had been trained to the final degree of perfection.

The orchestra, composed mostly of Chicago musicians, played excellently under Mr. Campanini's bâton.

The engagement of the company for this season is for ten weeks. The advance subscription sale has exceeded the record of any previous year by 10 per cent. Of the fifty-nine principals in the company twenty-six are Americans.

To-night's event was as brilliant from the social standpoint of view as it was on the stage. The names of the occupants of the ellipse of boxes might well have been accepted as the social register of Chicago.

Scotti Engaged for the Company

At a luncheon which he gave Saturday noon, General Director Campanini announced that, instead of Titta Ruffo, who, being under the age limit, was detained in Italy and could not fulfill his contract, he had engaged Antonio Scotti, the famous Metropolitan baritone, for a number of performances here. He added that he had arranged with Mme. Nellie Melba for two extra performances.

Mr. Campanini gave the luncheon for the purpose of introducing his two new orchestra directors, Egon Pollak and Rodolfo Ferrari, to the music critics of the city. Besides these, there were also present Bernard Ulrich, Guy Hardy and F. L. Johnson of the company, Attillio Parelli, the Italian conductor and composer, and Marcel Charlier, the French musical director.

After to-night's performance, Miss Destinn leaves Chicago to resume her concert tour.

Edvina and Dalmorès in "Louise"

(*By Telegraph to* MUSICAL AMERICA)

CHICAGO, Nov. 16.—Louise Edvina made her Chicago début to-night in the title rôle of Charpentier's "Louise." Her performance was in every respect successful. Mme. Edvina has a captivating personality and is an accomplished actress. She sang her music delightfully. Sharing the honors with her was Charles Dalmorès in his familiar rôle of *Julien*. There was a particularly personal note in the welcome back that Chicago gave Mr. Dalmorès, a tribute to the man and the soldier, safely returned from the wars, as well as to the artist who sings this music of *Julien* with such finish and expressiveness. Hector Dufranne was conspicuous in the cast in his customary rôle of the *Father* for the sonority of his voice and the noblity of his conception of the character. Mr. Charlier was an admirable conductor.

MAURICE ROSENFELD.

Stokowski to Conduct Mahler's Eighth Symphony in New York

Following the first American performances of Gustav Mahler's Eighth Symphony, which the Philadelphia Symphony Orchestra, under the leadership of Leopold Stokowski, will present in Philadelphia on March 2, 3 and 4 next, a New York performance will be given by Mr. Stokowski in one of the largest auditoriums of the city. Announcement to this effect was made this week by the Society of the Friends of Music, which will make the arrangements for the event. This will be the first public concert given by this society. Details of the forthcoming production of the Mahler Symphony have been given in MUSICAL AMERICA. It calls for an orchestra of 130 pieces, choruses numbering nearly 1000 voices and eight vocal soloists.

CHARLES MacMICHAEL MAKES NEW YORK DÉBUT

A Pianist of Good Technique, Delicate Touch and Grace and Polish of Expression

In the Maxine Elliott Theater, New York, last Sunday afternoon, a fair-sized audience gathered for the début of a new pianist, Charles MacMichael, who appeared under the auspices of the Music League of America. Although quite young, Mr. MacMichael was judicious enough rarely to venture out beyond his depths in building his program. The Mozart Sonata in F which he played suits him well; so does Schumann's Faschingsschwank. Mr. MacMichael's touch is delicate, his technique good if not perfect. His conceptions do not seize and carry one away through sheer emotional intensity. Yet he is not cold. His interpretations charm; they are polished and well wrought.

Mr. MacMichael must grow a bit before he can do justice to Bach's Chromatic Fantasy and Fugue. Of Chopin he offered the Impromptu, Op. 29; Nocturne, Op. 55, No. 1; two Etudes, Op. 25, Nos. 3 and 5, and the G Minor Ballade. Mr. MacMichael demonstrated that he is a versatile artist by assimilating and reflecting quite faithfully the various moods of these examples of the Polish master's art. Liszt's brilliant Polonaise in E concluded the printed program. Mr. MacMichael's auditors recalled him many times. B. R.

Other opinions of Mr. MacMichael's performance:

Mr. MacMichael's playing showed musicianly intelligence, but was marred at times by defects of technique and style. This in part was evidently to be accounted for by the trying conditions attending the first appearance of an inexperienced performer. He played with a good tone, much clearness of phrasing and genuine refinement in taste.—*The Sun.*

He excels in the lighter, more poetic and graceful side of piano playing.—*The Herald.*

He is a young musician of large promise and considerable accomplishment.—*The American.*

The player did his work in a confident and a graceful manner, showing a commendable grasp of the various compositions with technique sufficient to meet every situation.—*The World.*

PACIFIC COMPOSERS GIVEN CLUB HEARING

Important San Francisco Event—Innisfail Quartet Opens Its Series

Bureau of Musical America,
1101 Pine Street,
San Francisco, Nov. 11, 1915.

FEATURES of the Pacific Composers' Day concert at the San Francisco Musical Club were John Harraden Pratt's Trio in G, played by the Misses Pasmore, three piano sketches by Albert Elkus, Arthur Fickenscher's symphonic poem, "Visions," Mary Carr Moore's cantata, "How Sigurd Met Brynhyld in Lymdale," and songs by Oscar Weil, Uda Waldrop and Antonio de Grassi.

Last Tuesday evening the Innisfail String Quartet began a series of three concerts in Sorosis Club Hall, playing the Mozart Quartet in E Flat (Kochel 428), Maurice Ravel's Quartet, and the Brahms C Minor Quartet, Opus 51, No. 1. This new organization, with Nikolai Sokoloff, first violin; Rudolph Ringwall, second violin; Nathan Firestone, viola, and May Mukle, 'cello, has strong financial and society backing, so there is promise that it may continue in existence for many years. The four members are musicians of the first class, and their ensemble work is excellent.

Music played a prominent part in the great homecoming demonstration last Saturday evening to Lotta Crabtree, the famous actress. Many thousands of the San Francisco people assembled at "Lotta's Fountain," which was donated to the city by Miss Crabtree long ago. The Municipal Band played a greeting; Carolina White, the Chicago opera singer, sang "Home, Sweet Home," and the exercises closed with "I Love You, California," by the band.

THOMAS NUNAN.

Sembrich Resigns from Presidency of Polish Relief Committee

Owing to illness, Mme. Marcella Sembrich has resigned from the presidency of the American Polish Relief Committee. Previously she had sent in her resignation as a vice-president of the Polish Victims' Relief Committee.

Pavlowa Not for Vaudeville

Max Rabinoff on Wednesday issued a denial of the printed reports that Anna Pavlowa would appear in vaudeville this season.

"SAMSON" PROVIDES STIRRING INAUGURAL FOR METROPOLITAN

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The present is no place for further disquisition upon this aspect of the matter. Saint-Saëns may, indeed, have been actuated by other than specifically artistic motives in casting the work in a form susceptible of divergent methods of treatment and each legitimate enough in its way. Yet one cannot deny the increased effectiveness of many scenes through a dramatic investiture or remain oblivious to the greatly heightened puissance of certain graphic and picturesque orchestral episodes the significance of which largely escapes under conditions of oratorio representation. Even the introductory choruses, cut in genuine oratorio pattern, gain to an extent by virtue of theatrical accessories.

But however one is disposed to construe it, "Samson and Delilah" remains a superb work. Its music may lack true passion; it may often be deficient in atmosphere; it may represent a congeries of styles—Wagner, Gounod, Handel (Gallicized, of course) pass and repass through its pages. But most of it has true distinction, and there are moments of commanding nobility, dramatic suggestiveness and unfailing picturesqueness. The sheer beauty and scholarly ingenuity of the technical craftsmanship positively minimize certain weaknesses of invention. Saint-Saëns's orientalism is episodic, but when introduced achieves its effect. The brief chorus of the old man in the first act, one of the unquestionable gems of the work, is, it appears, a traditional Hebrew melody. Yet it seems like an echo of certain modal passages in "Boris," and hints subtly at fundamental ethnographic connections between certain characteristic Russian scale forms and the more southern orientalism of an earlier epoch. The fine ballet music, made familiar through frequent concert performance, offers other exotic details and even suggests Grieg (Scandinavian music owes a pronounced debt to the Orient) who, in "Olaf Trygvason," wrote dance music almost startlingly like this of Saint-Saëns.

A Sumptuous Production

The Metropolitan's production is distinguished by sumptuousness of mounting, brilliancy of theatric effect and suavity and smoothness of musical execution, if not by striking elements of atmospheric suggestion. Mr. Gatti rejoiced the souls of those apostles of pictorial advancement who have been decrying the Philistinism of the Metropolitan as regards scenic reforms by announcing upon his return from Europe that the "Samson" settings would be "very modern, though not futuristic." What last Monday's audience beheld were some extremely handsome stage pictures, but in basic character no more modern than what we have had hitherto. The public square in the first act, flanked by buildings of Assyrian architecture, and *Delilah's* habitation in the second, with its background of lake and palms, are handsome, if not unusual pictures. The temple of Dagon, vast and gorgeous, is superb. And the opening of this scene, with the reveling Philistines brilliantly and variously arrayed and reclining in care-free attitudes upon floors, steps and couches, has been surpassed by nothing at the Metropolitan in recent years. The final downfall of the edifice—an effect as thrillingly and realistically contrived as the destruction of *Klingsor's* castle in "Parsifal"—brought a great outburst of applause. But except for this set, the production cannot be called pictorially distinctive or individual. A Bakst or an Urban could dress "Samson" in unique and arresting modern accouterments that would accentuate its orientalism greatly.

Caruso's "Samson"

Caruso's *Samson* recalled his *Julien*—not by virtue of any direct similarity, but through the fact that in this, as in Charpentier's opera, he strove with the utmost earnestness and sincerity to satisfy the requirements of a character essentially unsuited to him. It is, of course, no fault of Mr. Caruso's that the gods did not make him of the heroic mold or that they neglected to supply him with any traits calculated to suggest even remotely the important personage who could slay a thousand men with the jaw-bone of an ass. But the truth remains that his *Samson* has about as much nobility, distinction or ideality as his *Rhadames*, which, in fact, it not infrequently suggests. Yet it was scarcely to be expected that the tenor's embodiment of the long-haired leader in Israel would be particularly convincing. He tried hard and in a manner that commanded respect. But from the dramatic standpoint his impersonation elicited very little else. His simulation of stress and passion consisted, as usual, of some violent, spasmodic motions and gestures accompanied by sterterous gasps. Nor was his singing good. Much of the music he phrased exceedingly well. But the voice itself appeared hollow, muffled and unresonant save when, at crucial moments, he emitted great volumes of sound by dint of forcing, in which cases the result achieved betrayed the labor and effort it had cost. Subsequent performances will tell whether or not Caruso's condition last Monday was due to temporary causes.

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METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, Nov. 17, Moussorgsky's "Boris Godounow." Mmes. Ober, Delaunois, Duchêne, Mattfeld, Sparkes; Messrs. Didur, Althouse, Rothier, De Segurola, Bada, Rossi. Conductor, Mr. Polacco.

Thursday Evening, Nov. 18, Wagner's "Götterdämmerung." Mmes. Kurt, Matzenauer, Heinrich (début), Sparkes, Fornia, Robeson; Messrs. Urlus, Weil, Braun. Conductor, Mr. Bodansky (début).

Friday Evening, Nov. 19, Puccini's "La Bohème." Mmes. Alda, Cajatti (début); Messrs. Caruso, Scotti, De Segurola, Tegani, Leonhardt. Conductor, Mr. Bavagnoli (début).

Saturday Afternoon, Nov. 20, Strauss's "Der Rosenkavalier." Mmes. Hempel, Ober, Mason (début), Fornia, Mattfeld, Braslau, Cox, Van Dyck; Messrs. Goritz, Weil, Althouse, Reiss, Schlegel, Ruysdael, Bloch, Audisio, Bayer. Conductor, Mr. Bodansky.

Saturday Evening, Nov. 20, Verdi's "Aïda." Mmes. Rappold, Sparkes; Messrs. Martinelli, Amato, Scott (début), Rossi, Audisio. Conductor, Mr. Bavagnoli.

Monday Evening, Nov. 22, Mascagni's "Iris." Miss Bori, Mme. Delaunois; Messrs. Botta, Scotti, Didur. Conductor, Mr. Polacco.

Wednesday Evening, Nov. 24, Saint-Saëns's "Samson et Dalila." Mme. Matzenauer; Messrs. Caruso, Amato, Rothier, Schlegel. Conductor, Mr. Polacco.

Thursday Afternoon, Nov. 25, Wagner's "Parsifal." Mmes. Kurt, Braslau, Sparkes, Mattfeld, Mason, Garrison, Cox, Curtis; Messrs. Sembach, Weil, Goritz, Braun, Ruysdael, Reiss, Schlegel, Bloch, Bayer. Conductor, Mr. Bodansky.

Thursday Evening, Nov. 25, Rossini's "Il Barbiere di Sivigila." Miss Hempel, Mme. Mattfeld; Messrs. Damacco (début), De Luca (début), Malatesta (début), Didur. Conductor, Mr. Bavagnoli.

Friday Evening, Nov. 26 Wagner's "Lohengrin." Mmes. Zarska (début), Ober; Messrs. Urlus, Weil, Braun, Schlegel. Conductor, Mr. Bodansky.

Saturday Afternoon, Nov. 27, Puccini's "Manon Lescaut." Miss Bori, Mme. Perini (début); Messrs. Caruso, Scotti, De Segurola. Conductor, Mr. Bavagnoli.

BROOKLYN ACADEMY OF MUSIC

Saturday Evening, Nov. 27, Moussorgsky's "Boris Godounow." Cast as above.

SCENES FROM METROPOLITAN'S REVIVED "SAMSON"



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1. Act II.—The "High Priest" (Mr. Amato) and "Delilah" (Mme. Matzenauer) conspire to bring about "Samson's" downfall. 2. Act I.—The "Old Hebrew" (Mr. Rothier) warns "Samson" (Mr. Caruso) against the seductive charms of "Delilah" (Mme. Matzenauer). 3. Act III.—"Samson" led into the Temple of Dagon. 4. Act III.—"Samson" about to pull down the pillars of the temple

—*Photos © White Studios, New York*

"SAMSON" PROVIDES STIRRING INAUGURAL FOR METROPOLITAN

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Mme. Matzenauer sang the music of *Delilah* ravishingly. Little that the noted contralto has thus far attempted at the Metropolitan seems to have been so ideally adapted to her voice. Tonally voluptuous and delicately shaded, warm and emotionally varied, her singing was of thrilling character and she fully met the divers demands of her first act air, the introductory air of the second act, the duo with the *High Priest* and especially the familiar "My Heart at Thy Dear Voice." Thrice admirable, too, was the lovely canonic duet in the temple scene, in which Mr. Amato seconded her with fine results. To the eye, Mme. Matzenauer is undoubtedly a rather portly and buxom seductress and somewhat wanting in sinuous grace and beguilement. Yet she played the second act with plasticity and dramatic feeling and without exaggerations.

Amato's Fine Performance

Mr. Amato, in excellent voice, met the requirements of the *High Priest*—and vocally they are very exacting—with dignity, earnestness and distinction, making much of a rôle habitually and with reason looked upon as ungrateful. Local opera-goers have not heard it done as well in many years. There are times when the *High Priest* seems a subordinate character. Mr. Amato raises it, however, to a plane of impressiveness that sets it in a much more prominent light, investing it with dramatic power and lofty eloquence beyond the ordinary. Last Monday he easily carried off honors on the male side of the cast. Mr. Rothier acquitted himself understandingly of the duties of the *Old Hebrew*, while Mr. Schlegel's *Abimelech* afforded satisfaction.

The chorus—always a factor of prime importance in "Samson and Delilah"—discharged its duties in magnificent fashion, and the opening ensembles, severe in their classic cut and Handelian in grandeur, received a thrilling delivery. One of the evening's climaxes came with the superb fugue into which the introductory choral movement resolves itself. Much praise is likewise due the ballet and notably the lithe Rosina Galli for a performance of the bacchanale of remarkable animation and spirit.

Mr. Polacco won, as we noted above, the highest commendation from the composer when he conducted "Samson" at Covent Garden. Last Monday he gave proof that Saint-Saëns's praise was well earned, indeed. He offered a reading classic in its refinement of effect and feeling, of rare continence and restraint, yet slighting none of the dramatic features of the music. Moreover, without even momentarily imperiling the vocal balance, he contrived to make exposition at their proper value of all those conceits of scholarly workmanship which Saint-Saëns has lavished on this score. The betrayal of *Samson* in the second act and the ballet music in the third fairly pulsated with color and vitality. Mr. Polacco is invariably a respecter of the singer's rights, but he is none the less poetic or forceful for that reason.

H. F. P.

Other opinions on the Metropolitan opening:

The most beautiful voice heard upon the stage in this performance was that of Mme. Matzenauer, which seemed at its finest in richness of quality and dramatic potency.—*The Times.*

Yesterday's performance must be termed one of the most successful achievements of the Metropolitan.—*The Staats Zeitung.*

The production of Saint-Saëns's opera was prepared evidently with a view to making an artistic whole, and not merely to provide a background for Mme. Matzenauer and Mr. Caruso. Admirable results were secured.—*The Sun.*

But, all told, if "Samson et Dalila" ever is to win favor here as an opera the Metropolitan's performance will do more than anything else to arouse public interest in its beauties.—*The Herald.*

His (Caruso's) singing, that of Mme. Matzenauer, the consistently noble and puissant impersonation of the High Priest by Amato, the dancing of the ballet and the excellence of the stage decorations made the performance a notable occasion, one almost entitled to be called historic, and for the success of the musical elements great credit is deserved by Signor Polacco, the composer.—*The Tribune.*

"How is Caruso this season?" is the question most opera-goers are likely to ask first. Well, his singing last night had, in the first act, some disquieting features; he sang with evident effort, and his voice was not as mellow as formerly. In the second act, however, the clouds lifted, and he poured forth the same beautiful tones that have made him the world's favorite tenor.—*The Evening Post.*

Never has New York heard the Saint-Saëns masterpiece, either in operatic or oratorio form, to so pronounced advantage. For Caruso's singing, though the tenor's voice was not at its best, exceeded that which Tamagno supplied, just as Matzenauer's surpassed Mantelli's and Amato's excelled Campanari's.—*The World.*

Never before had the choral parts of the score been given with such sonority, rhythmical precision, euphony, delicacy of shading and subtlety of expression as by the pupils of Giulio Setti, who rightfully shares honors with Maestro Polacco.—*The Press.*

WHEN OPERA HOUSE BECOMES REHEARSAL HALL



—Photographs made for Musical America—© Bain News Service

Operatic Celebrities Photographed at New York's Most Famous Musical Doorway, the Entrance to the Offices of the Metropolitan Opera House. Left to Right: Edith Mason, Mabel Garrison, Mrs. Giovanni Martinelli, Mr. Martinelli, Artur Bodansky, Edoardo Ferrari-Fontana and Margarete Matzenauer

DURING the few weeks just preceding the opening of the Metropolitan Opera season the exterior of the opera house presents the same appearance of unruffled quiet that is to be observed during the summer days. Inside the walls, however, the activity of preparation for the season is intense during this period. The din of rehearsals resounds not only from the stage but from other parts of the house, such as the Thirty-ninth Street lobby where the bejewelled box-holders wait for their limousines, and even the promenade where the matinée girls munch their sandwiches on a Saturday afternoon.

With the opening of the present season the preparations were somewhat more complicated than usual in that there were two new conductors who were to be fitted into the smoothly running machinery of the Metropolitan's operatic establishment. Further there were perhaps a larger number of new singers than usual—the first weeks of opera mark the début of four singers with the company, besides the first appearance of the new conductors Artur Bodansky and Gaetano Bavagnoli.

There is no doorway in New York through which more celebrities pass daily than the entrance to the offices and artist dressing rooms of the Metropolitan. As the procession of noted artists has been almost continuous during the pre-season period of rehearsals, MUSICAL AMERICA deemed it worth while to send a photographer the other day to "snap" some of the artists as they made their egress from these portals.

In the above "layout," therefore, we find, on the left, Edith Mason, who makes her début at the Saturday matinée as *Sophie* in "Rosenkavalier," and Mabel Garrison, another American soprano. Next come Giovanni Martinelli and his attractive young wife; then Mr. Bodansky, and finally a famous artist couple, Edoardo Ferrari-Fontana and his wife, Margarete Matzenauer.

Why the Sun of Caruso Has Shone Upon the Metropolitan Season's Openings for Eight Years in Succession and for Eleven Years in All

H. E. Krehbiel, in the N. Y. Tribune.

OPENING nights at the Metropolitan Opera House are as alike in appearance as peas in a pod. They have been so for years and are likely to remain so as long as Signor Caruso is a member of the company.

All the things which go to make a first night brilliant and triumphant and auspicious and a harbinger of success and all that sort of thing cluster around the name of Caruso. Only once since the great singer came to New York has a manager ventured to begin a season without him. That was eleven years ago, when Mr. Conried humored a prima donna, wilful from the start, who did not want to share the honors of her début with anybody likely to get between her and the sunlight of public favor. It was Geraldine Farrar. She was fresh from Berlin, where during four years of an operatic novitiate she had acquired strange notions about endowing Shakespeare's *Juliet* and Goethe's *Gretchen* with attributes which would add to their sex appeal. She tried them on, but was speedily made to feel that the opera goers of New York were quite content with the moral conceptions of Shakespeare and Goethe plus Heilhac, Halévy and Gounod as fixed by French tradition.

Miss Farrar returned to Berlin after the close of the season and vowed she would never come back to her native land because of its lack of musical culture and its devotion to money-getting. She did come back, of course, and having established herself as a favorite second only to Caruso in the estimation of our public she is now propagating the artistic culture in which her countrymen are deficient through the medium of moving pictures.

But having opened the season of 1906-'07 at the Metropolitan with Mr. Rousselière, a tenor, who threw no shadow on her in "Romeo et Juliette," Miss Farrar never again took part in a first night. Not that she would not have been welcome, but that Mr. Conried did not care to repeat the experiment of omitting Caruso from the cast of a season's première, and Mr. Gatti seems never to have been tempted to try it. So for eight years in succession the sun of Caruso has shone upon the Metropolitan season's opening as it had in the three years previous to Mr. Conried's venture with Miss Farrar.

Twelve years has Mr. Caruso been with us, and eleven times has he opened the season as he did last night.

THE VON ENDE SCHOOL OF MUSIC
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GOODSON SUCCESS IN CANADA

Pianist Provides Musical Treat for Her Hearers in Winnipeg

WINNIPEG, CAN., Nov. 1.—Katharine Goodson's recital on Thursday evening of last week was an unforgettable musical treat, which this city appreciated and which will remain for some time fresh in the memory of those who heard her.

Miss Goodson lived up to all that had been said of her in advance and conquered her hearers in a program that made varied demands on her pianistic ability. Beethoven's C Sharp Minor Sonata, Brahms's Intermezzo, Op. 119, No. 3 and Rhapsody in E Flat Major, Chopin's G Major Nocturne and A Flat Polonaise—these were some of her offerings; she played them all with superlative finish, with keen musical understanding, with deep penetrating musicianship. Two of Arthur Hinton's splendid compositions, a Rigaudon, Op. 23, No. 1, and a Romance in A Flat won much applause, played with complete sympathy, while later in the program came a Mendelssohn Song Without Words, some Chopin studies, MacDowell's "March Wind" and as a final number Liszt's Second Rhapsody.

Miss Goodson was recalled continually during the recital and extras were demanded. Her recital was a conspicuous success and testified to the fact that among the greatest pianists of the day England may claim a place for Katharine Goodson. M. T. W.

MUSIC FOR PRISONERS

Mme. Bianca Randall and Leslie Hodgson Give Concert at Sing Sing

Bianca Randall, the American soprano, and Leslie Hodgson, pianist, gave a concert on Thursday night of last week in the auditorium of Sing Sing Prison, under the auspices of the Mutual Welfare League. Both of these artists were enthusiastically received by the prisoners, who listened with pleasure to the presentation of the following program:

"A Pastorale" Young-Wilson; "Mary of Allendale," Hook-Wilson; "Ah, Love But a Day," Mrs. Beach; "Phyllis is My Only Joy," Whelpley; "Irish Love Song," M. V. Lang; "I Know Where I'm Goin'," "County Antrim"; "Annie Laurie" (Mme. Randall); Romance, Sibelius; "Marche Militaire," Schubert-Taussig (Mr. Hodgson); "Only of Thee and Me," Marion Bauer; "Elégie," Massenet; "Un doux lien," Delbruck; "The Star," Rogers; "Ferry Me Across the Water," Homer; "Coming Through the Rye"; "Yesterday and To-day," Spross.

Henri Scott's Début as "Ramfis"

Henri Scott, the new American member of the Metropolitan Opera Company, will make his début on Saturday night as *Ramfis* in "Aïda." By a coincidence, Mr. Scott made his début as a member of the Hammerstein Manhattan Opera Company six years ago in the same rôle. After having sung at the Manhattan, Mr. Scott was prominently identified with the operatic life of Rome, Italy, and then for three years was a member of the Chicago Opera Company, singing the leading basso rôles.

GODOWSKY GIVES AN ALL-CHOPIN RECITAL

Carnegie Hall Crowded as Noted Pianist Presents Program Brilliantly

A reliable gauge of Leopold Godowsky's eminence as a pianist was offered on Saturday afternoon, Nov. 13, when his recital in Carnegie Hall, New York, brought forth an immense audience of pianoforte devotees. This was his second recital in New York this season, the first one in Æolian Hall a few weeks ago having convinced his management that an auditorium of greater dimensions was necessary.

The program on Saturday was devoted entirely to the music of Chopin, and comprised these details:

Fantasie Op. 49 (F Minor); Three Waltzes: Op. 64 (C Sharp Minor), Op. 64 (D Flat), Op. 42 (D Flat); Sonata, Op. 58 (B Minor); Nocturne, Op. 37, No. 2 (G Major); Ballade, Op. 23 (G Minor); Barcarolle, Op. 60 (F Sharp); three Etudes, three Mazurkas, Polonaise, Op. 53 (A Flat).

Mr. Godowsky's natural pianistic gifts lend themselves peculiarly to the interpretation of Chopin's music and his performance throughout was marked by consummate smoothness of technique, clarity of expression and exquisite phrasing. In the Fantasie, particularly, he revealed these qualities of grace, poise and balance, which are so characteristic of his art.

As has been pointed out in these columns before, Mr. Godowsky never forces the piano beyond its limitations, nor does he strive for effects that are beyond the scope of the instrument. His prodigious technical equipment is never emphasized at the sacrifice of a finely balanced presentation. The sonata had an interpretation that glowed with poetic effect and exquisite tonal coloring, while the smaller pieces had cameo-like delicacy and fineness.

More than a half dozen recalls followed the last number.

Blanche Marchesi gave a "Franco-British" song recital in London recently.

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"Acid Test" Should Be Applied to Students Who Have Ambition for Foreign Study

Unwise to Send Pupils to Europe, Says May Peterson, Until They've Demonstrated at Home That They're Worthy and Ready to Go—Invincible Will Power of This American Girl Who Started Singing as a Child to Her Own Organ Accompaniment on Her Father's Evangelistic Tours

"ONE good result of the war is that it has driven back to the United States many American music students who, if they didn't actually waste their time in Europe, at least failed to make the most of it."

These words do not come from a superficial observer of student life abroad before the war, but from one who has met the most vital necessities of that life, in Italy, Germany and France. They come from an American girl who earned her European training while she was acquiring it, by hard, grilling work outside of her study hours. An American girl who, thrown on her own resources at thirteen, has made her own way since then, and has known what it means to face privation, if not starvation. In short, the statement above was made by May Peterson, who has returned to her native land after achieving the position of a leading soprano at the Opéra Comique in Paris. Her success, by the way, shows what an American girl may accomplish abroad, if she backs up her gifts with a dynamic energy and indomitable will power such as Miss Peterson's.





May Peterson, in the costume in which she sang at a New York Suffrage celebration of the Fourth of July



© Ira L. Hill

Above: Miss Peterson garbed as "Manon" in the Paris home of friends; below, Miss Peterson "in propria persona"

Approves Mr. Freund's Work

"I think the work which Mr. John C. Freund has been doing in warning Americans about music study abroad is splendid," said Miss Peterson, during an hour's chat preparatory to her leaving for a Western tour. "Of course, the remarks which have been attributed to him about the morals in Europe have hurt me, as they do all Americans who have worked over there, but I realize that such things may be twisted about and exaggerated. Obviously nobody would maintain for a moment that all girls, or anywhere near all, who study abroad, go astray. Generalization is, of course, impossible in such matters. However, I believe Mr. Freund is absolutely right when he warns parents to go slowly about sending their children to Europe for a musical education.

"Mr. Freund can do still more service, moreover, if he'll emphasize the folly of sending students over there before they have demonstrated that they are absolutely ready to go. I would not like you to make the statement for me that I disapprove of 'backing' students to send them abroad. And yet I believe that this is often unwise unless the student gives a practical demonstration that he is both worthy and ready to go. Otherwise, what is the use of sending them abroad if they haven't yet reached the point where they can't meet all their needs in America?

"Too often the student who is 'backed' in her study abroad, does not take advantage of the privilege, or rather she *does* take advantage of it, in another sense. From my own experience I know that the best thing for a student is to have to hustle for herself—besides surveying her career in a big way, she sees the necessity of attending to each detail as it comes along. That's a stimulus that the 'backed' pupil lacks.

"Further, the pupil whose European study is merely given to her is more likely to yield herself up to the pleasure of the moment. For instance, when I was in Berlin many of the American students used to be rushing out all the while to teas, parties and so forth. I suppose they thought I was crazy because I didn't join them but I simply couldn't afford to do it. I knew that there were plenty of others who had as much talent as I and while I was having a good time they would be getting ahead of me."

As Miss Peterson related the different steps in her career, she was amused when she was told by the visitor that in many respects her life story was surprisingly similar to that of *Thea Kronborg* in Willa Sibert Cather's new musical novel, "The Song of the Lark." Both *Thea* and Miss Peterson were born in the Middle West, of Scandinavian parentage. Each was the daughter of a Methodist clergyman and each helped her father by playing the organ for his services. Both girls were piano prodigies, and both later adopted a singing career. All these points in common; and yet Miss Peterson is sure that Miss Cather's heroine is not based upon her.

"I started singing at seven," explained Miss Peterson. "My father was an evangelist and I used to go on trips with him in the summer after my school was finished. We carried a little organ and I used to play it, pump it and sing all at the same time. (My friends say they would like to have a picture of me in that rôle.) Wasn't it hard on my voice, singing so much as a chid? Well, it's a wonder that I'm able to sing now, but of course, I sang only hymns and sang them quite naturally, just as a child. The strain of the work, however, and being up late at night, must have been hard on me." That the little Danish-American girl surmounted these physical difficulties is due to her remarkable will power.

"My father used to say to me, 'It is not the tone, but the word and the message that count,'" added Miss Peterson. "And I believe that has always been a great help to me in my singing. Our meetings used to be in a tent, which held about 2000 persons, and father used to tell me that I should 'get the message over' not only to the man in the front row but to the one at the rear of the tent. Father's insistence upon the importance of the message helps me to-day in the matter of interpretation."

When Miss Peterson was twelve she was the organist in her father's church in Oshkosh. "It was a big unwieldy organ," she declared, "and my feet would hardly touch the pedals. I remember my mother's saying to me, 'Child, it doesn't look well for you to be sitting there at the organ with your hair down your back—you must put it up.' So I put my hair up like a grown woman, but it was a great grief to me.

"Some days they would need a solo, so they would haul out my little organ and I would stand facing the congregation, pump away at the organ and sing, as in the evangelist meetings. Later on I was the choirmaster."

When she was about fifteen the Scandinavian girl's purpose led her to Chicago. "I went there with only a few dollars in my purse," she said, "but I got along somehow. My ability at the piano got me something to do as accompanist, and then there was church work. Also I did some teaching, but I learned more from the pupils than they did from me. But my ambition was to sing in concert, doing costume recitals of the different countries. So I decided to go to Europe. People told me that I was mad, but I had $300 saved up (think of it!), so I went.

"I was so poor that I rode third class into Italy—and you know how terrible those compartments are. Besides, I didn't know a word of any of the languages.

Cooked Her Own Meals

"When I started in Italy, continued the singer, it was really fortunate that I was so poor. I used to get my own meals, cooking them over an oil lamp in my little room, and I had to go down to the shops to buy my food, and that was a good thing, for it threw me into close contact with the people and I simply had to learn the language. Sometimes my money ran as low as 5 cents, and while I didn't actually starve, there were periods of several days when I didn't have enough to eat. But I was determined to carry through what I had set out to do.

"Bye and bye I found some work as accompanist, and got a position as substitute in the American church there in Florence, an Episcopal church. But I worked so hard that I overdid it and became quite ill. For six weeks I was at the Hospital of the Blue Nuns, and I can never say enough of the kindness of those good nuns toward me, a Protestant. Also, the church kept up my salary while I was sick. I didn't feel that I ought to take the money, but the rector—a dear old man—said to me, 'Thats all right, my child, your spirit was there just the same.'"

In time Miss Peterson transferred her scene of operations to Germany. "I had the costume recitals in view," she explained, "and I wanted to know the language of each country, its people and its songs. In Berlin, however, I didn't get along so well. In the first place, some friends had directed me to a *pension* which proved to be far too expensive, so I had to get out of that. Through the American consulate, I learned of a woman who was nearly blind and who wanted some one to read to her. I jumped at the chance, and when I got one mark for two hours' reading I felt like a millionaire. At the American Girls' Club I heard of a woman who wanted somebody to give her English lessons. I had never done anything like this but I thought, 'Why not!' So I followed her up. She asked me, 'Can you start in to-morrow?' and I said eagerly, 'I'll start right now if you like.'

Learned Voice as Accompanist

"Later George Fergusson arranged to let me exchange accompanying for singing lessons, and I can't tell you how much I learned from watching his work with pupils—even with the worst of them. There were little points that never occurred to me till afterwards and then they were mighty valuable. I could see how accompanists often learn so much about training the voice. But it all kept me busy—starting early in the morning with my German lesson, and finishing with a couple of hours' reading at night. You can see that I didn't have much time for going to parties."

When Miss Peterson had concluded the five years which she had set apart for training in Europe she returned to her native land. "Here I sang for Frederick Stock and he was very kind. He told me that I could not get along fast in concert here unless I had an operatic reputation. I sang for some other people and they all told me the same thing, so I went to Paris. There I sang for Astruc and Isaac. The latter offered me a chance to make a début as Massenet's *Manon* in six weeks' time at Vichy. I had never been in opera or on the stage at all, and had never sung with orchestra, but I resolved to make the attempt, learning my first rôle in six weeks.

"I was so far from being sure of making good that I only rented my costume. Not until I was on the stage in the performance did I discover that even the chorus girls had costumes of finer texture than mine. So I realized that it was up to me to make good by relying on my voice and acting alone. I must have succeeded, for the notices were very favorable and they never knew that I was making my début in opera. And I'd never had a rehearsal, except that the conductor indicated the tempi at the piano, and I walked through a little of the action with the tenor, to see just where I should fall, etc.

"Then I made several similar débuts in other places and sang throughout the provinces. Later I came to the Gaîté-Lyrique in Paris and finally to the Opéra Comique. With the Comique, it doesn't matter what you've done elsewhere, they want to decide for themselves. So I asked them to give me a chance, and said that if I wasn't worth while, I wanted to know it. At my début the manager had to go out and stop a riot, for they had issued a lot of passes (as they always do) and so many people had bought seats that these passholders couldn't get in. I said to the manager, 'I didn't know I had so many friends.' He replied, 'Well, you deserve it.'

"So I received my contract at the Comique, and I'll fulfill it when the war's over. I believe I'm the only American girl who has been in the company for eight years, for somehow they don't seem to like us Americans. But I was never treated with anything but kindness."

KENNETH S. CLARK.

A VERITABLE TRIUMPH

FOR

FLORENCE HINKLE

In Two Concerts in BOSTON

At Symphony Hall
Sunday, October 24th

At Her Recital at Jordan Hall
Thursday, November 4th

Concert at Symphony Hall, October 24th

PHILIP HALE IN THE HERALD:

"Miss Hinkle has a singularly pure and crystalline voice. With the years this voice has gained in warmth. She is an artist to her fingertips; hence the character of her selections. It is doubtful whether Liszt's song has ever been sung here with a finer display of art—and with less appearance of deliberate intent. The Slumber Song of Gretchaninov made an appeal. The middle section of Bleichmann's song has genuine beauty.

"The art of Miss Hinkle is wholly admirable. Her control of breath, her tasteful phrasing, the precision and ease of her attack, the perfection of her melodic lines, her command of nuances—these excite the heartiest admiration. Let us hope that she will not fall a victim to her extreme upper tones that are of exquisite quality."

H. T. PARKER IN THE TRANSCRIPT:

"She gives pleasure by the rare quality of her tones and the adroit artistries of her singing. Beyond any other singer in our present concert rooms, she seems the voice of pure and 'absolute' song.

"Voice, skill and charm renewed, amplified and refined the pleasure that springs from them. Miss Hinkle's upper tones keep a perfect limpidity and a radiant lightness. There is not a hint of hardness in their lace-like texture or of unevenness in their suave progress. No sustained note, no prolonged phrase, no exacting interval baffles her at her highest range. Still the voice soars upward, exquisite in quality, flawless in its seemingly spontaneous means. In the middle ranges the tones are becoming fuller, warmer and more sensitive and so a better medium for the lyric beauty and emotion of song. From the lowest to the highest note a voice as such may hardly be better poised and ordered. Miss Hinkle is indeed mistress of the art of pure song—the transparent, rounded, perfectly formed and perfectly adjusted tone, the molded and melted phrase, long and luminous melodic line, the light play of brightening or slackening color and of revealing or intensifying accent. Diction aside, her sense of vocal artistry, her feelings for vocal means, her command of vocal style in lyric song are nearly unerring and nearly impeccable. Her voice, artistry and temperament are intrinsically lyric. Gentle feeling, expanding from within to finer and finer intensity, light fancies, playful sentiment, lyric flights and musings, the intimacies and the felicities of song lie within her command; but even so, it is the intrinsic beauty of her tones and the intrinsic perfection of her artistry that bear all this suggestion as the composer has wrought it into his music. Her own temperamental contribution seems relatively slight. It was her voice and singing infused with the music of Liszt and Brahms that yesterday made 'O Komm im Traume' and 'Meine Liebe ist grün' melt the ear and sway the heart."

OLIN DOWNES IN THE POST:

"She had seldom, in the course of an uncommonly successful career, appeared so great an artist. Miss Hinkle, so far as vocalization goes, is now a shining light and an everlasting example to aspirants young and old. But she has not only a voice, she has brains, and she has had the will to make a thorough use of her brains.

"Each song that she sang was a thing in itself, with an atmosphere all its own, but particular mention must be made of her singing of Schumann's 'Röselein, Röselein,' Liszt's amorous song, 'O komm im Traume,' which was ennobled past its deserts by her supreme artistry, and the soaring tone and uplift of spirit in Brahms' 'Meine Liebe ist grün.' Miss Hinkle's French diction was excellent, and her style met half-way the thoughts of the composers. But Miss Hinkle might have sung any song, and given one pleasure."

ARTHUR WILSON IN THE GLOBE:

"Miss Hinkle's middle voice has grown in body and warmth since last spring.. The upper voice has deepened in the beauty of its bell resonance which has made it distinctive in character. There is more pronounced mastery in the use of the medium and softest voice in sudden decrease of tone.

"In songs of contemplation, of quiet rapture, of passion, suggested, rather than vividly expressed, her exquisite voice and admirable use of it afford a rare and intimate pleasure. Such singing as this in the first group of Lieder songs, including the note of rhapsody—if not necessarily in dramatic mood—cannot be duplicated in memory insofar as bell-like purity of tone, luminous style and sincerity of sentiment are concerned.

"They needed no bolder, broader stroke than they received to warrant for choice of them. Liszt's 'O komm im Traume' suggested a warmth and abandon which in reality it did not possess. Brahms's 'Meine Liebe ist grün' was impassioned with an intensity more within than without."



Recital at Jordan Hall, November 4th

PHILIP HALE IN THE BOSTON HERALD:

HOLDS THE ATTENTION OF JUSTLY ADMIRING AUDIENCE AT JORDAN HALL.

"Miss Hinkle's voice, her consummate art, her intelligent and interesting interpretations held the attention of a justly admiring audience throughout the afternoon. The Herald has often praised this singer's excellence. She has at her command a rare mastery of technic, while her voice of unusual beauty is deftly colored in emotional expression. All the familiar qualities of her singing were apparent yesterday afternoon, the flawless management of breath, the impeccable attack and dismissal of phrases, the ease and flexibility in florid passages, the fine diction."

OLIN DOWNES IN THE POST:

"Miss Hinkle's admirable tone-production and musicianship were in evidence as usual, but there was also in evidence a warmth and sensuousness not only in interpretation but in the voice itself, which had not been so noticeable on previous occasions when this singer appeared. There was little that could be asked of a great concert singer which was not abundantly provided."

ARTHUR WILSON IN THE GLOBE:

PROGRAM INCLUDING RARE AND ATTRACTIVE SONGS INTERPRETED WITH AN ART VARIED AND BEAUTIFUL.

"To those who had heard her as soloist with the Symphony Orchestra or at the recent Sunday afternoon concert, she was no longer a singer merely of arresting beauty of voice, nor of polished technic, but an interpreter who imparted individuality, variety and characterization to her songs. Some of them were sung in an incomparable manner, with an art that no singer within memory has surpassed.

"The choice of her program was one of fine discrimination.

"More spontaneous and less carefully calculated versions of 'Du bist die Ruh'' have been heard, but none more thrilling for its sheer tonal and intimate beauty, a marvelous piece of vocalism in its flexibility and freedom of emission, its long-spanned management of breath, its observance of the nuances."

Management: Wolfsohn Musical Bureau, 1 West 34th Street, New York

MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

About twenty minutes to nine, on Monday night, when the Metropolitan Opera House held a record audience, and even the parterre boxes had been filled by the fashionables, who consider it *de rigueur* to come late and go early, I wonder how many gave a thought to the quiet, reserved, modest man, known to us as Giulio Gatti-Casazza, who had made it possible, under the most extraordinary conditions, and in the face of the gravest obstacles, to inaugurate a season which will probably be unique in operatic annals.

It is an open secret that had the torpedoing of the Italian liner Ancona, taken place a month earlier, those members of the company, including Signor Caruso and others, who were still in Europe, would not have ventured to come over.

All summer, from day to day, Signor Gatti never knew what was going to happen. He could not get in touch with his artists, and with valuable members of the administrative force. It was a problem even more serious than the one which faced him a year ago at the outbreak of war, for the reason that then the submarines were not operating in the Mediterranean, and travel between this country and the South of France and Italy was comparatively safe.

I can see him anxiously turning over the pages of the papers, and hoping, from day to day, that no reports of serious disaster to the French or Italian liners would be printed to scare his songbirds.

I can see him anxiously waiting for responses to letters, telegrams and cables, and having, sometimes for days, to go without communication whatever.

It must, therefore, have been a supreme satisfaction to him when he could feel that he had finally succeeded in accomplishing what, at one time, must have seemed a miracle of impossibility.

* * *

And here it may not be out of place for me to say that some of the adverse criticism which has been made, especially in musical circles in former seasons, with regard to his management, was wholly unfounded.

You will remember that there was considerable excitement at the time that Alfred Hertz, the popular conductor of German opera, was "induced to resign."

Those interested in German opera stated that it was another sign of the disposition to relegate German opera to an inferior position on the part of Signor Gatti and his Italian *entourage*.

I can tell you, with confidence, that the powers that be had decided that Mr. Hertz should go two years before, and it was only through Signor Gatti's insistence that he was retained.

Signor Gatti pleaded that Mr. Hertz had done good work, had pleased his public, and should be given further consideration. In the next place, he claimed that if he were to let Mr. Hertz go then, he would incur the odium of discriminating against German music. His plea was honored, and Mr. Hertz owes, therefore, to Mr. Gatti's good will and policy, the fact that he stayed two years longer than he otherwise would have done.

Signor Gatti has also been exposed to criticism on the ground that he has virtually eliminated Americans from the company, the most prominent instance of this being the reduction of the number of performances for which our leading American tenor, Riccardo Martin, was engaged.

Here again common report has no foundation. Riccardo Martin's troubles began when he considered that he was entitled to a large increase in his remuneration, because, during the temporary indisposition of Signor Caruso, he was called upon to take that great tenor's place for some time.

The directors, I believe, at the close of the season, presented Mr. Martin with a check for ten thousand dollars, which, however, Mr. Martin did not consider adequate. This gave rise to a good deal of friction, the management of the opera holding that it had given Mr. Martin an opportunity such as he had never had before, and that he should have taken this into consideration, as by this opportunity they had put upon him the hallmark of distinction which is conferred, to-day, by what we have a right to designate as the leading opera house of the world.

Another factor, however, played a rôle in the situation, which is not generally known, and that is, that for several seasons Mr. Gatti, for whom, by the bye, I hold no brief, and whom I have repeatedly taken occasion to criticize, stood up squarely against the ever-insistent demand by many of the American subscribers to the opera, that they were not favorably disposed to Mr. Martin, and did not desire his re-engagement.

I will not here discuss the reasons given for this action—I simply state the fact.

* * *

If we want to have a proper estimate of the policies under which the Metropolitan is run to-day, under Signor Gatti's direction, I think we can find it by saying that this Italian of large experience and unquestioned managerial ability, is guided by two leading principles.

First, by a laudable and sincere desire to please his public—his supporters; and next, not only to keep peace in the operatic family, over which he rules with such wisdom and consideration, but to be, as far as lies in his power, absolutely just to each and all of them. It is only those who are closely in touch with operatic affairs who have any idea of what a serious problem this is.

The manager of an opera house, such as the Metropolitan, has not alone to consider the wishes of the subscribers and operagoers, but he has to take into consideration the contracts with artists, which not alone call for a specific number of performances, but that the artists shall not be asked to sing more than a certain number of times a week, and further that they be given preference in certain rôles.

A problem in chess is not more difficult of solution than to meet the many issues involved, which are complicated by the fact that singers are, especially during the winter season, and in our trying and changeable climate, subject to sudden indisposition, so that, after a répertoire has been arranged, it may suddenly be thrown into confusion by the inability of some leading artist to appear, when called for.

For these reasons, that the opera seasons have moved, under Signor Gatti's guidance, with ever-increasing smoothness and ever-increasing artistic accomplishment, is the strongest possible testimony, not only to his ability as a manager, but to his consummate tact.

* * *

Then, too, it must be remembered that an impresario is expected by the public not only to engage old favorites, but to provide fresh blood. Here Signor Gatti has shown a most laudable disposition to give young artists a chance, and particularly some who might be properly termed "Americans."

I think we shall see, this season, his two young tenors, Martinelli and Botta, making good. I think we shall find that during the present season they will win a high degree of favor with the public.

Report speaks well of his two new conductors—Bodansky and Bavagnoli. The latter I have great hopes for, for the reason that I hear that the musicians of the orchestra were positively enthusiastic after they had been through some rehearsals with him, and if there is a critical body, so far as the conductor is concerned, it is the members of his orchestra, particularly when it is the Metropolitan Orchestra, which has had so many distinguished conductors.

* * *

With regard to the new baritone, de Luca, if you expect a tremendous voice, you are likely to be disappointed, but if you will be gratified to hear one of the greatest artists in the operatic world, a splendid musician, a man with consummate artistic ability, who has a fine voice of beautiful quality, which he knows how to use with the most consummate art, to all of which he adds histrionic powers, which would place him in the first rank, even if he were not a singer, you will not be disappointed.

I expect de Luca to be one of the surprises of the season—that is, to those who ask for something more than mere volume of tone.

De Luca, you know, is like many another of the Italian artists. He was a very poor boy, and owes his musical education and start to Italy's great Maecenas, the Conte di San Martino, of Rome, who has probably done more to bring out young talent than all other influences in Italy combined.

* * *

The first night of the season at the Metropolitan, as I believe I once told you before, is peculiar in that it is, so far as the public is concerned, a social rather than a musical event.

There are lots of people who will pay as much as $100 or $150 for two good seats in the parquet for that night, who would not accept free tickets for any other night, and go. Even with the horse show preceding it, it is, reallv. the great social reunion, when people in all walks of life, including music teachers, musicians and music critics, meet, after the long vacation, to resume friendships and intimacies, and also to take note of those who have passed out or gone under.

For that reason, it is not a good night to produce a novelty, or even a revival of an old opera. There is a large element in the audience that it is difficult to interest, and even more difficult to move to enthusiasm, and especially with a work like "Samson and Delilah," which is, really, neither an opera nor oratorio, though it has strong elements of each.

I presume Signor Gatti did not think, with the tendency of prevailing public opinion in this country, that it would be wise to produce a German opera on the first night. So he was left with the choice between Italian and French opera, and thus decided in favor of the former, especially as it gave an opportunity for Signor Caruso to appear in a new rôle.

When I was asked, in the foyer, toward the close of the performance, what I thought of the night, I said I thought the night was Matzenauer's, and that, really, the performance might have been called "Delilah," for the reason that it is virtually hers, for *Samson* plays but a secondary rôle.

I can go back to the time of Mantelli, the little Italian singer, who sang the part with considerable success at the Metropolitan, and when Tamagno sang *Samson* with vocal volubility and in a manner that would have pleased the Puritans of old, for he sang most of the music through his nose.

Gerville-Réache, who, you remember, with Dalmorès, sang *Delilah* under the régime of Hammerstein, was more sinuous and sensuous, but, after all, none of these approached the wonderful singing of Matzenauer.

She was, perhaps, a little too stately, a little formal, in her manner, but, so far as her singing of the music is concerned, it will long remain an enchanting memory to those who do know what beautiful, artistic singing is when they hear it.

Amato, as the *High Priest*, again gave evidence of his wonderful ability to lend force and distinction to anything and everything that he does. I am glad to tell you that his voice, which, at the opening of last season, seemed a little tired, is now just as fine and as glorious as it ever was.

As for Caruso, you know I told you that heroic parts, such as *Rhadames*, do not suit him, and so, in spite of his sincere efforts, his *Samson* must be judged to be outside of his scope. Indeed, I understand that three years ago he declined the part. Further, he was in poor voice. His singing sounded muffled and very baritony in character, from which, however, you must not conclude that the world's greatest tenor is losing his grip.

The truth of the matter is that he was in poor condition, due to the over-zealous friendship of Mr. Regan, the host of the Knickerbocker Hotel, where he stops, who took him off the steamer in a tug at the unearthly hour of three in the morning, and so the great Carus' got a chill, from which he has not yet recovered, but, as some friends of mine said in the foyer, you will find when he comes to sing Friday night, in "Bohème," that he is the same grand Carus' as of yore.

Samson, furthermore, although Caruso sang with consummate artistry, proves once more his limitations from a histrionic point of view. There are few gestures at his command, and his efforts to express emotion are limited to certain spasmodic movements of his face and arms.

The rôle does not enlist his natural sympathies, and so he finds it difficult to give expression to the feelings of a personage whom he cannot, really, represent because he does not understand him.

* * *

Naturally, there was great interest, as well as curiosity, to know how Polacco would conduct, and how he would stand up against his great predecessor, Toscanini, who, had he returned to us, would, of course, have conducted the opera.

The performance went with delightful smoothness and with great care for the requirements of the singers, for which Signor Polacco deserves recognition and sincere approval.

Some thought that, at times, his conducting dragged a little. As I told these critics, it was not the conductor; it was the composer. There are places in "Samson and Delilah" where the musical movement undeniably drags. In fact, the whole of this oratorio-opera lacks dramatic emphasis. It is virtually nothing but a series of episodes, and that is one of the reasons why it has been possible to give it successfully in concert form.

I think we shall find, as the season goes on, that under Polacco's bâton, the singers will have more consideration than they have had for some time past. This will virtually bring the orchestra into its true place in the *ensemble*—something for which all the singers can be devoutedly thankful.

Setti, the chorus master, did wonderful work, for the performance of the chorus was exceptional. Let me also pay tribute to Herr Speck, the stage manager. And surely I must not forget the delightful, charming Rosina Galli, who, in a bacchanalian dance, in the last act, carried her audience completely away.

* * *

Little Miss Novaes. the Brazilian pianist, who recalls memories of Carreño, deserves recognition at the hands of all music lovers, for the reason that she does not attempt to force the instrument, which most pianists, especially the men, do, in an effort to show their marvelous technique.

This leads me to say that I have no use for the artists who try to produce a 'cello tone from a violin or a violin tone from a 'cello, or come down, like the harmonious blacksmith, onto the keys of a piano with force enough to break a string. And just as little use have I for those who force the noblest of all instruments—the human voice.

So, I say, if you want to hear a delightful musician, who plays the piano with charm and feeling, and yet has plenty of power, go and hear Signora Novaes.

* * *

More divorces among the profession! Well! Well! Well!

Now Tina Lerner has got rid of her husband, and so has Maggie Teyte got rid of her husband, Plumon, the stockily-built, red-faced, young French lawyer, who used to take care of her interests when she was in this country, and acquired a reputation by his threats to throw anybody out of the window who did not criticize his wife's performances favorably.

All of which seems to endorse Geraldine Farrar's dictum that matrimony and art do not go together.

* * *

John McCormack, the Irish tenor, tells the following story of Harry Lauder, a comedian who sings Scotch songs, and who has made a barrel of money in this country with an entirely unique entertainment:

Lauder, says McCormack, had on one occasion invited a friend to dinner. The guest received the invitation for the unexpected feast with astonishment, for Lauder's hospitalities are rare, they say.

As he was walking along with his guest, Lauder said:

"An' wad'ye like a cocktail before your dinner?"

To which the guest, smacking his lips in anticipation, replied:

"Indeed, I would!"

"Weel," said Lauder, "do ye see the tavern over there? Go an' get yoursel' one while I hurry home an' tell the gude wife that you're comin!"

This is probably the reason why Lauder's income, this season, is estimated at $87,427.15—the fifteen cents being the value of the saved cocktail!

Your

MEPHISTO.

Fall Issue Worth Price of Whole Year's Subscription

To the Editor of MUSICAL AMERICA:

I have been a subscriber to MUSICAL AMERICA from its early infancy, and could not do without it. As a compendium of musical news, it is invaluable, and the Annual Fall Issue is always a gem—and is alone worth the whole subscription for a year.

Yours very truly,

MRS. CLAUDE L. STEELE.

Muskogee, Okla., Nov. 11, 1915.

"THE MAN OF THE HOUR"

"WHOSE WORK WILL LIVE *for* GENERATIONS"

STUPENDOUS UNRIVALED THIRD YEAR

INSPIRING TRIUMPH THIRD YEAR

CARNEGIE HALL OVATION
FOR

PERCY HEMUS

"America's Baritone"

AN EPOCH IN MUSICAL HISTORY

The greatest ovation ever given an American artist presenting a program of native songs—over 2,000 people at Carnegie Hall remain at the close of the program and clamor for more.

Opinions of the New York Critics:

The New York Times
NOVEMBER 9, 1915

Mr. Hemus also has a fine voice and an excellent command of vocal technique; his way of producing the higher tones and his use of the head voice is especially artistic. His mode of expression is individual and the sincerity and conviction with which he interprets the songs he presents are impressive. He has undertaken the task of spreading a knowledge of what American composers have done in song composition, and for the third successive season he devoted his program entirely to such songs. There is a good deal of self-abnegation on the part of both singer and audience implied in such a program; for, with all due respect to American composers, a whole evening given over to their songs cannot be called an unalloyed delight or a sustained stimulus, even when they are sung with so much intelligence, understanding, and sympathy, with such a determination to make them count for all they are worth.

Mr. Hemus's program contained songs by some of the best known of American composers, as Horatio Parker, Edward MacDowell, Rubin Goldmark, Sidney Homer, Clayton Johns, Walter Damrosch; some whose reputation is younger, with varying degrees of promise, as John Alden Carpenter, Ward-Stephens, Charles Wakefield Cadman, and a number of others. Carl Busch attempts to employ the Indian idiom in setting a fragment of "Hiawatha"; George B. Nevin harks back to the Elizabethan in "Sigh No More, Ladies"; Arthur Hartmann shows that at least he has listened to the modern French musicians. The degree of talent and skill evinced in these, and more in the program, often was a cause for legitimate satisfaction, even if it did not cause the true American bosom to swell uninterruptedly with pride.

THE HERALD
NOVEMBER 9, 1915

SINGS SONGS BY AMERICANS

Percy Hemus, Barytone, Gives Interesting Recital

Percy Hemus, barytone and champion of the American composers, gave his third annual recital of songs by native musicians last night in Carnegie Hall. With a large voice and a dramatic, declamatory manner of presenting his songs he sang many works seldom heard.

The names appearing in his programme included some of the best known American composers, such as Edward MacDowell, Horatio W. Parker, Walter Damrosch, Rubin Goldmark, George B. Nevin, Sidney Homer and John Alden Carpenter. Other songs were by Carl Busch, Ward-Stephens, Arthur Hartmann, Charles Wakefield Cadman, C. Linn Seiler, Clayton Johns, William G. Hammond, Bruno Huhn, Edwin Schneider and Lulu Jones Downing. Mr. Hemus's recitals are of more than ordinary interest.

The Sun.
NOVEMBER 9, 1915

AN AMERICAN CONCERT

Percy Hemus Gives Whole Program to Native Writers

Percy Hemus, a local barytone, who has often been heard here before, gave a song recital last evening at Carnegie Hall. In accordance with a patriotic purpose announced last year, he offered a programme of music by American composers. While it is questionable whether his chosen field is one containing material of sufficient variety and novelty to furnish interest through an evening his aim is commendable. American writers have for some years past had their songs unsparingly brought forward in concert halls here and local singers such as David Bispham and Heinrich Meyn have frequently sought to make the home products known by devoting their programmes entire or in part to them. Of course there are always the students of singing to be considered by a recital giver and no doubt Mr. Hemus had their interests first of all in mind in his scheme of work presented last night.

His list was very well arranged. It began with Carl Busch's "Gitche Manitou, the Mighty" and closed with Walter Damrosch's "Danny Deever." Ward-Stephens contributed "Hour of Dreams," which is dedicated to Mr. Hemus, and Rubin Goldmark his song, "Spring Rains." "When the Misty Shadows Glide," by J. Alden Carpenter, and "Deserted," by MacDowell, were included, together with songs by Huhn, Parker, Hammond and other composers. In his work the singer disclosed feeling as well as taste and technical skill.

THE WORLD
NOVEMBER 9, 1915

PERCY HEMUS RECITAL

He Pleases His Audience in a Program of American Songs

America need not be unwilling to recognize her song writers. Eighteen of them were represented last night on the programme sung by Percy Hemus in Carnegie Hall, and if the particular composition of each was not of the highest value they ranked well as a whole and reflect distinct credit upon native talent.

Mr. Hemus sang with sincerity and intelligence, and when he did not try to force his tone beyond proper limits his voice was sympathetic and more than adequate to the needs of the occasion. He was especially successful in the delivery of his soft passages, and here his tone production was at its best and the artistic results delightful. His enunciation, though not invariably distinct, was occasionally a delight, noticeably in Sidney Homer's "The Pauper's Drive."

Evening World.
NOVEMBER 9, 1915

American Songs Well Exploited By Percy Hemus

By Sylvester Rawling

PERCY HEMUS gave a recital at Carnegie Hall last night of songs all by American composers. Offhand such a programme is not to be commended. The merit of a song has nothing to do with latitude or longitude or with national feeling and its musical expression. But when season after season for a generation German lieder has held the concert platform to the exclusion of everything else, Mr. Hemus is to be congratulated upon his revolt against convention and upon his propaganda for American composers. Mr. Hemus, probably as well as anybody, knows Schumann, and Schubert, and Brahms, and all the rest of the galaxy of German song writers whose genius enlightens the far corners of the earth; but he knows, too, that the art of song writing is not dead and that many American composers of our own time are as well worth hearing.

On the score of patriotism, the store of native wealth in artistic song writing that Mr. Hemus disclosed was astonishing. There were Sidney Homer's "The Pauper's Drive," Walter Damrosch's "Danny Deever," Rubin Goldmark's "Spring Rains," Prof. Parker's "Love Is a Sickness," William G. Hammond's "The Pipes of Gordon's Men," Bruno Huhn's "Invictus," and songs by Carl Busch, Ward-Stephens, George B. Nevin, Arthur Hartmann, Cadman, MacDowell, Edwin Schneider, C. Linn Seiler, Clayton Johns, and Lulu Jones Downing, well worth presentation on any programme. Mr. Hemus sang them with understanding and with appealing voice.

The Evening Post
NOVEMBER 9, 1915

Hemus Sings American Songs.

The greatest of American composers, Edward MacDowell, did not believe in concerts or recitals devoted entirely to Americans. He thought their songs and pieces should be mingled with foreign works and judged entirely on their general merits, without consideration of their nationality. He was right; yet there is no harm in occasionally giving Americans a chance by themselves. This happened yesterday, when Percy Hemus sang in Carnegie Hall, before a large and enthusiastic audience. He has a good voice and command of different styles. His programme was probably the longest ever devoted entirely to Americans, eighteen of whom were represented, as follows: Carl Busch, Ward-Stephens, George B. Nevin, Arthur Hartmann, Charles Wakefield Cadman, C. Linn Seiler, Rubin Goldmark, Horatio W. Parker, Sidney Homer, Edward MacDowell, Clayton Johns, William G. Hammond, John A. Carpenter, Bruno Huhn, Edwin Schneider, Lulu Jones Downing, Walter Damrosch.

THE NEW YORK TRIBUNE
NOVEMBER 9, 1915

AMERICAN COMPOSERS PLEASE IN CARNEGIE

Percy Hemus Recital Received by Enthusiastic Throng.

Percy Hemus, whose appearance last season in song recital is pleasantly remembered, gave another concert devoted entirely to songs by American composers in Carnegie Hall last night. It can scarcely be asserted that our native song writers find themselves unrepresented on the programmes of the concert halls, but productions usually are relegated to the last place, and are very often given after the singer's voice is altogether too tired to do them justice. A venture such as last night's is much to be commended, especially when attempted by a singer of Mr. Hemus's calibre.

Some of the songs were well known, such as Cadman's "From the Land of the Sky-Blue Water," MacDowell's "Deserted," Huhn's "Invictus," and Damrosch's "Danny Deever." Of the less well known numbers Ward-Stephens's "Hour of Dreams," to words of Charles Henry Meltzer, proved to have atmosphere and not a little melodic invention, while Horatio Parker's "Love Is a Sickness Full of Woes" is a composition well worthy of Professor Parker's reputation. The songs as a whole gave a very favorable idea of our native composers, even though there was often the lack of any distinct individuality or style.

Mr. Hemus possesses a fine, resonant voice which in mezzo voce he uses beautifully. His tendency to force his upper tones is not so praiseworthy, but all in all, he proved himself a sincere artist of no common vocal equipment. The audience was large and enthusiastic.

NOTE—Mr. Hemus announced on the program a second recital in January when he will sing songs by Beethoven, Schubert, Schumann, Brahms, Rubinstein, Dvorak, Loewe, and Songs by American Composers.

Now Booking—Festivals, Oratorios, Recitals of THE CLASSICS OR AMERICAN SONGS

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THEIR TEN FAVORITE AMERICAN SONGS

Boston Interest in "Musical America" Symposium Evokes Similar Canvass in That Section

Feature of the Voting Is the Large Number of New England Composers Listed

Songs Which Received Three or More Votes:

Ah, Love But a Day (Mrs. Beach) 4
I Know a Hill (Whelpley) 4
Bird of the Wilderness (Horsman) 3
To a Messenger (LaForge) 3
Tryste Noel (Lang) 3
Danny Deever (Damrosch) 3

BOSTON, Oct. 30.—The symposium of "Their Ten Favorite American Songs," which appeared in the Special Fall Issue of MUSICAL AMERICA has aroused much interest in this city among concert singers—in fact, to the extent that some of the leading singers have expressed a similar opinion, which in its equally wide and diversified scope adds additional interest to this subject.

From the sopranos we have the following:

Harriot Eudora Barrows

"To choose but ten American songs from the host of enjoyable ones is difficult," said Miss Barrows. "However, the following songs are among my favorites:"

The White Rose.....Clough-Leighter
A Moonlight Song.....Cadman
Ah! Love But a Day.....Mrs. Beach
When I Bring to You Colored Toys....Carpenter
The Bird of the Wilderness.....Horsman
Retreat.....La Forge
The Lark Now Leaves His Watery Nest..Parker
Flower Rain.....Schneider
Dearest .....Homer
Time Enough.....Nevin

Grace Bonner Williams

Grace Bonner Williams has chosen the following ten as being her favorite songs:

When I Bring to You Colored Toys....Carpenter
To a Messenger.....La Forge
Daybreak.....Mabel Daniels
Her Love Song.....Mary Turner Salter
The Bird of the Wilderness.....Horsman
Night.....Mrs. Beach
Deserted .....MacDowell
Wanderer's Night Song.....Whelpley
Oh! That We Two Were Maying.....Nevin
Thou Art So Like a Flower.....Chadwick

Laura Littlefield

"To choose only ten songs out of the multitude of splendid songs by American composers," said Mrs. Littlefield, "is almost impossible. Here are ten which I am singing constantly with great pleasure and success:"

Love Has Wings.....Rogers
The Minuet.....Helen Hopekirk
Irish Folk Song.....Foote
The Trout.....Engel
Day Is Gone.....Margaret R. Lang
Tryste Noel.....Margaret R. Lang
Far Awa'.....Mrs. Beach
An Old Sacred Lullaby.....Comer
The Bird of the Wilderness.....Horsman
Just in the Hush Before the Dawn...Branscombe

Josephine Knight

"Here are the ten songs by American composers that I prefer to sing," said Josephine Knight:

Thy Beaming Eyes.....MacDowell
Allah .....Chadwick
In Picardie.....Foote
Ah! Love But a Day.....Mrs. Beach
I Know a Hill.....Whelpley
Dear Little Hut by the Rice-Fields...Branscombe
Tryste Noel.....Margaret R. Lang
I Love, and the World Is Mine.....Manney
The Lark Now Leaves His Watery Nest...Parker
Call Me No More.....Cadman



Photograph credits—Miss Williams (Marceau); Mr. Flint (Marceau); Miss Knight (Apeda); Miss Barrows (Sabine); Miss Littlefield (Carl J. Horner); Mrs. Child (The Caro Studio); Mr. Shawe (Jameson); Mr. Rasely (Brunel); Mrs. Baker (A. Allyn Bishop Studio); Mr. Ferguson (White).

Martha Atwood-Baker

Martha Atwood-Baker writes as follows: "As I think over the many fine songs by American composers that I have found to be successful with audiences, and that I enjoy myself, I fear that I am of the opinion that there are many more than ten 'Best American Songs.' But for my answer may I give a list which includes the names of several composers whose songs have not yet found their way widely into programs, but which I enjoy using? I have received much pleasure in studying the songs of Henry Eichheim, Carl Engel and Bainbridge Crist. My ten songs, then, are:"

If There Were Dreams to Sell.....Crist
Trois Epigrammes.....Engel
April Rain.....Crist
The Lament of Ian the Proud.....Eichheim
The Cardinal Flower.....Chadwick
At the Spinning Wheel.....Saar
Requiem.....S. C. Colburn
Ecstacy .....Rummel
Bird Raptures.....Titcomb
I Hear a Thrush at Eve.....Cadman

Some of the contralto singers have contributed the following:

Helen Allen Hunt

Mrs. Hunt has selected the following interesting list:

Serenity .....Salter
Crossing the Bar.....Luckstone
Ah! Love But a Day.....Mrs. Beach
My Star.....Mrs. Beach
The Day Is No More.....Carpenter
Bluebell .....MacDowell
The Lamb.....John Densmore
Que je t'oublie.....Luckstone
Her Rose.....Coombs
The White Rose.....Clough-Leighter

Harriet Sterling Hemenway

"It is so very hard to choose but ten songs when there are so many that are really beautiful, but the ones chosen are among those I am especially fond of singing," writes Mrs. Hemenway.

'Tis Springtime on the Eastern Hills....Whelpley
Requiem .....Homer
On the Way to Kew.....Foote
Long Ago.....MacDowell
Dinna Ask Me.....Hascall
To a Messenger.....La Forge
I Send My Heart Up to Thee.....Mrs. Beach
Beyond .....Mabel Daniels
The Sleep That Flits O'er Baby's Eyes...Carpenter
The Danza.....Chadwick

Florence Jepperson

"Being particularly fond of our American songs," said Florence Jepperson, "I find it very difficult to limit my choice to just ten songs. However, the following numbers I have enjoyed singing and consider them among my best:"

Song of the Shirt.....Sidney Homer
The Cry of Rachel.....Salter
A Cradle Song.....Carpenter
I Know a Hill.....Whelpley
The Danza.....Chadwick
I Know a Little Garden Path.....Foote
Ashes of Roses.....Woodman
June .....Rummel
Prelude .....Ronald
Ah! Love But a Day.....Mrs. Beach

[A song by Landon Ronald should not properly be included in this symposium, for he is an Englishman, and has never been a resident in America.—Editor of MUSICAL AMERICA.]

Bertha Cushing Child

Mrs. Child writes as follows: "Here are my songs—my favorites. It is difficult to say why I like them best. The dearest and longest used by me is 'What the Chimney Sang,' by Gertrude Griswold. This is beautiful. But why, I can't say, any more than I can judge my best friend. But I sang it as a girl. My father and mother loved it. It is full of sentiment and sweet association. So, with many others, Nevin's 'Oh! That

[Continued on page 11]

Some of the students who studied last season and are studying this season with

Mme. Regina De Sales

One of the greatest living exponents of the old Italian school of bel canto

Mme. De Sales numbers among her pupils artists who have sung with distinction in some of the world's greatest opera houses. She occupied a position of prominence as a teacher in Paris for many years up to the outbreak of the war and is now located in New York. She is prepared to accept a few additional pupils.



Photo Brandenburg
Miss LILLIS JORDAN
Soprano, Providence, R. I.



Mme. De SALES



Miss GADYS PARKER WHELESS
Dramatic Soprano, Macon, Ga.



Photo E. F. Foley
Miss LOUISE MANSFIELD
Soprano, Cedar Rapids, Iowa



Photo Brandenburg
Miss KATHARINE VILEY
Lyric Soprano, Kansas City, Mo.



Photo Brandenburg
Miss ESTHER BANCROFT
Mezzo-Soprano, Wilmington, Del.



Miss JEANNE ALLÉE
Soprano, Los Angeles, Calif.



Miss ERIN O'NEAL
Coloratura Soprano, Macon, Ga.

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THEIR TEN FAVORITE AMERICAN SONGS

[Continued from page 9]

We Two Were Maying,' I sang for Nevin in Paris long ago. Mrs. Beach's 'Spring' is just a lilt of joy from the first words, 'There's a flush on the face of the apple trees,' to the last word, 'Spring.' Then I always like to sing my sister's song (she wrote the words and music), 'Why?' by Pauline Cushing. It is really a child's song—delicately fanciful. Then for some of the newer songs, Henry Gideon's 'Berceuse Paysanne,' a lullaby that really seems a mother's croon to her baby, and Arthur Foote's 'Bisesa's Song,' dramatic and oriental; Mabel Daniel's 'In the Dark,' Cadman's 'From Wigwam and Tepee' and Carpenter's 'The Day Is No More.' The last one shall be John Densmore's 'Memory,' a perfect setting to a perfect poem. I wish we could really claim Loeffler, and I would say 'Timbres Oublies,' a song of color, and mystery, and beauty."

[We can claim Charles Martin Loeffler, for he is a resident American composer, and, as such, comes within the scope of this symposium.—Editor of MUSICAL AMERICA.]

Two of our well-known tenors have submitted the following:

Arthur Hackett

"It is difficult to confine oneself to ten songs when there are many one would like to mention. This list presents songs which are favorites of mine," announces Mr. Hackett.

Hymn to the Night	Campbell-Tipton
The Spirit Flower	Campbell-Tipton
Come to the Garden, Love	Mary Turner Salter
The Star	Rogers
Before the Dawn	Chadwick
Pipes of Gordon's Men	Hammond
The Moon Drops Low	Cadman
I Know a Hill	Whelpley
The Resentful Lover	Gena Branscombe
Ecstacy	Rummel

George Rasely

"Here are the ten songs I like best to sing," said Mr. Rasely.

Boat Song	Harriet Ware
Clown's Serenade	Luckstone
At Parting	Rogers
The Moon Drops Low	Cadman
Thou Art So Like a Flower	Chadwick
Thy Beaming Eyes	MacDowell
Ahmed's Song of Farewell	Burleigh
Birds in the High Hall Garden	Whelpley
I Have Led Her Home	Whelpley
Across the Fields	Parker
The Star	Rogers

From some of the baritones and bassos:

Loyal Phillips Shawe

"I have endeavored to make up a list of my ten favorite American songs, and the first five were easy, but to make up the remaining five has been a problem. There are so many good songs that go well with audiences that it is hard to choose, and I offer these, not as the best, but songs that have proved themselves good," said Mr. Shawe.

Danny Deever	Damrosch
The Desolate City	Mabel Daniels
Invictus	Huhn
War	Rogers
I Love, and the World Is Mine	Manney
Sunset	Russell
Uncle Rome	Homer
Flower Rain	John A. Loud
I'm Wearing Awa'	Foote
If There Were Dreams to Sell	Crist

Willard Flint

Mr. Flint writes: "I do not wish to be understood as expressing an opinion that the accompanying list of songs comprises the best to be found by American composers, but I think they are easily among the best, and I have sung them to the apparent satisfaction of my audiences, and I find that they wear well, which, after all, is the proof of worth."

Ballad of Trees and the Master	Chadwick
Danny Deever	Damrosch
Wanderer's Song	Foote
Requiem	Homer
A Toast	Mary Turner Salter
Long Ago	MacDowell
May the Maiden	Carpenter
Let Miss Lindy Pass	W. L. Rogers
I Know a Hill	Whelpley
Tryste Noel	Margaret Lang

Bernard Ferguson

Mr. Ferguson has sent in the following songs, which are ten of his favorites:

The Pirate Song	Gilbert
Exhortation	Cook
Irish Love Song	Lang
Invictus	Huhn
I'm Wearing Awa'	Foote
Danny Deever	Damrosch
To a Messenger	La Forge
The Night Has a Thousand Eyes	Fisher
You, My Dear	Gallup
Heart of Hearts	Manney

An analysis of the voting among these Boston singers shows some significant features. The first is the large number of songs by New England composers included in the various lists. This is entirely natural, for the singers of the Boston section are more closely associated with the New England composers and more familiar with their works, perhaps, than are the musicians in other parts of the country. A canvass in any other dominating musical center would probably show the same characteristics. Another feature of the present voting is the fact that of the six songs receiving three or more votes three were included in the songs ranking highest in the original MUSICAL AMERICA symposium. That is, "The Bird of the Wilderness," which won the former contest, received three votes in the present canvass as did "To a Messenger" and "Danny Deever."

LOYALTY TO AMERICAN SONGS

"Musical America's" Symposium Used as Basis of Choice

(From the Philadelphia "Press")

The most representative musical paper in America is MUSICAL AMERICA, published in New York. This paper has been showing its loyalty to American musical composers by asking the most famous of American singers to express their views as to the ten favorite American songs, in their estimation.

* * * *

Of the many compositions named the American singer should have little trouble in selecting the whole or a part of a program from compositions entirely made in this country. If American singers would show their loyalty by using as many of these songs as possible, it would go a long way toward encouraging American composers, and would also give Americans the chance to recognize that we have in this country as great song compositions as is represented in any other country.

If you ask American singers why they do not include more American songs in their programs, they will tell you that they do not satisfy the public. This is a doubtful explanation. The public wants the best and doesn't care where it is produced. Too many singers think that they strike a much more artistic stratum if they say "Songs from the German," or "Group of Russian Songs," or whatever country they may be disposed to select. The singers who will devote as much attention as possible to the songs by American composers are deserving a liberal support, and they will get it, in spite of what may be their opinion to the contrary.

Nine at a Clip

To the Editor of MUSICAL AMERICA:

I have turned over to your representative here nine new subscribers. I am a great "rooter" for our national music paper, MUSICAL AMERICA.

I have explained to the ladies of the Women's Choral Club the wonderful advantages of such a splendid and reliable musical newspaper—a paper which is published at such a ridiculously small charge.

Most truly yours,
H. T. HUFFMASTER.
Houston, Tex., Oct. 29, 1915.

FIRST KRONBERG CONCERT

Gadski, Sembach and Beatrice Harrison Appear in New Boston Series

BOSTON, Nov. 8.—The first of the Copley-Plaza concerts, under the direction of S. Kronberg, to be given fortnightly, on Monday mornings in the ballroom of the Copley-Plaza Hotel, was given on Nov. 1. The artists were Mme. Gadski, Johannes Sembach, of the Metropolitan Opera Company, and Beatrice Harrison, 'cellist.

The artists came before an audience prejudiced favorably in their behalf. The singing of Mme. Gadski and Mr. Sembach, in Mr. Kronberg's performance of "Siegfried" last spring, was well remembered, and Miss Harrison is now accounted one of the best 'cellists who have visited America in late seasons. Mr. Sembach is as successful in a concert room as on the stage. Notwithstanding that he has youth, voice, and lungs, he sings with discretion, intelligence and charm, and his technique stands a closer examination than that of many other singers who are eminently successful in music-drama. He sang songs by Schubert, Brahms, Strauss and Wagner.

Mme. Gadski was heard in familiar *lieder* by Schumann, Schubert, Brahms, Bohm, Eisler, Gilmour and Strauss, and again there was remarked the freshness and the beauty and power of her voice. But she is heard more advantageously on the stage than in a hall. The two artists sang together the duet from "Götterdämmerung," and both added to the program.

Miss Harrison displayed her superb tone and her masterful technique in 'cello pieces by Schumann, Kreisler, Becker, Cui, Esposito, Handel and Glazounow. O. D.

Mme. Melba and Her Company Delight Harrisburg Hearers

HARRISBURG, PA., Nov. 6. — Mme. Melba appeared before a large audience recently in the Orpheum Theater. The program given by Mme. Melba and Robert Parker, baritone, was interspersed with 'cello offerings by Beatrice Harrison. Mme. Melba delivered splendidly her various songs and arias. Miss Harrison was well received and played flawlessly and with rare beauty of tone. Frank St. Leger ably accompanied the artists. G. A. Q.

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THE SENSATION OF THE YEAR

LOUIS GRAVEURE

BARITONE

Acclaimed by Leading Critics All Over the Country



Photo © Ira L. Hill

NEW YORK RECITAL, ÆOLIAN HALL, OCT. 20

THE NEW YORK TIMES, Oct. 21, 1915:
"Mr. Graveure, to grant him at once the personality he advances, sang a program composed of a group of Schubert's songs, another of old English songs, three songs of Bemberg and von Fielitz's song cycle, 'Elliland,' concluding, as is the custom of Belgian baritones, with a group of Modern English Ballads. In this programme he displayed vocal gifts that were considerable when applied to stirring and impassioned matter. He has a powerful voice that can thrill and impress by its virility, both in its lower range and in its pealing high notes.
"The singer has the power to sing authoritatively and interestingly when his material comes within the scope of his best powers. His German diction was good, his French excellent, his English unimpeachable. On the whole, Mr. Graveure is an interesting artist."

THE NEW YORK SUN, October 21, 1915:
"Louis Graveure, a Belgian baritone, gave a song recital yesterday afternoon in Æolian Hall. He displayed variety of style and a pleasing alternation of sustained elegance with exciting vivacity. His delivery of German lieder was genuinely good, while his singing of some old English songs was of the vigorous sort sure to arouse real enthusiasm on the part of sympathetic listeners. He has had the benefits of some excellent coaching in interpretation."

THE NEW YORK TRIBUNE, October 21, 1915:
"Mr. Graveure gave a song recital yesterday afternoon in Æolian Hall. We may well state that he is one of the supreme impersonators of modern times, and is one of the best baritones now to be heard in the concert field.
"His singing of the group of old English songs showed him more completely at home, and he was rewarded with well-earned applause. He possesses a splendid voice and ought to possess an excellent artistic future."

As SOLOIST WITH MINNEAPOLIS SYMPHONY ORCHESTRA, OCT. 24

THE MINNEAPOLIS TRIBUNE, October, 25, 1915:
"Yesterday's soloist was a veritable sensation. No popular audience and few Friday audiences have ever heard such a baritone voice as that possessed by the recently discovered Belgian, LOUIS GRAVEURE. Its quality is ravishing in richness, smoothness and color, and powerful in volume. But equally exceptional are his technical understanding of singing and his wonderful powers of interpretation. He was recalled enthusiastically, not only by the audience, but by the entire orchestra, and by Mr. Oberhoffer himself, who laid down his bâton and clapped his hands vigorously. It is a pleasure to learn that Mr. Graveure has been engaged as soloist for the orchestra's concert and festival tour of next spring."

THE MINNEAPOLIS JOURNAL, October 25, 1915:
"The soloist was LOUIS GRAVEURE, an artist new to this part of the country. Mr. Graveure has a fine and sonorous baritone, the high register of which is particularly strong and pleasing, and the splendid intensity and rich variety of detail in his work made him particularly attractive to his audience. His musical diction was distinct and artistic in each of four languages, while his wonderful breath control allowed of perplexing effects. Mr. Graveure first sang the 'Eri Tu' aria from Verdi's 'The Masked Ball,' with much brio; his second aria was 'Vision Fugitive' from Massenet's 'Herodiade' quite beautifully sung. His most artistic effort, however, was the extra number, Schubert's 'Wanderer's Night Song,' sung to the Goethe poem in the German original, with enthralling mezzo voice, while a second extra was Ronald's 'O, Lovely Night,' also nobly done."

Minneapolis Correspondent THE MUSICAL LEADER:
"Louis Graveure, the Belgian baritone, who seems to be creating a sensation wherever he appears, sang on the first popular program of the season, Oct. 24. With much dignity of bearing and gravity of mien, he invests his art with more than the usual degree of seriousness. Dramatic, even tragic upon occasion, his singing is nevertheless of the scholarly rather than the emotional type. A captious public has grown justifiably skeptical concerning the remarkable qualifications of new stars in the musical firmament. That each widely heralded disciple of tone is the "greatest of the period" is a slogan that requires quite a liberal sprinkling of salt—it cannot be taken 'cum granum,' merely. With the first phrase of 'Eri tu,' however, Graveure's hold on his audience was assured. Resonant, expressive, possessing the tenor robusto quality in the upper register so distinctive of the really great baritone, his voice compels one to admit that the extravagant praise of critics and press found its warrant here. Massenet's 'Vision Fugitive,' from 'Herodiade,' and 'O Lovely Night'—the latter sung as an encore—presented further confirmation of his well-nigh flawless art. Louis Graveure is a concert singer of highest rank, who has amply fulfilled all expectations regarding his attainments."

BOSTON RECITAL, JORDAN HALL, NOV. 8

THE CHRISTIAN SCIENCE MONITOR, November 10, 1915:
"This singer should prove one of the major discoveries of the recital year. As a vocalist he is so far ahead of other baritones on the concert circuit as to seem a representative of a different art altogether from theirs. His tone has a charm and his execution a finish that is quite new in masculine performance. His voice has as much delicacy of shading and as much technical fluency as a soprano's. His performance is a complete reversal of the methods of interpretation that have been set up in late years by the song entertainers. His work is a revival of the vocal ideal that has beauty of sound and refinement of melodic phrasing as its basis."

THE BOSTON GLOBE, November 9, 1915:
LOUIS GRAVEURE IN FIRST RECITAL APPEARANCE
"In the afternoon Louis Graveure, of whom favorable reports had been heard, made his first appearance in Boston in song recital.
"Mr. Graveure is not an ordinary singer. Possessed of a beautiful voice, warm, virile, flexible, emotionally expressive, he has given attention to a facility in style which makes him a recitalist of commendable powers.
"The group of lieder by Schubert was delightfully sung. There was the poetic illusion which an obviously sensitive perception of beauty would impart even through a voice not opulent. An instrument responding in mezza voice with such success widens the singer's field of expression.
"Bemberg's three chansons were done gracefully."

THE BOSTON HERALD, November 9, 1915:
LOUIS GRAVEURE GIVES RECITAL
Audience Receives New Yorker Well at His First Appearance Here
"Mr. Louis Graveure, baritone of New York, gave his first recital here in Jordan Hall yesterday afternoon. His program was as follows: Schubert, 'Adieu,' 'Der Neugierige,' 'Wanderer's Nachtlied,' 'Auf Dem Wasser zu Singen'; W. Jackson, 'To Anna'; H. Lawes, 'While I Listen to Thy Voice'; S. Arnold, 'Flow Thou Regal Purple Stream'; Bemberg, 'A Toi,' 'Il neige,' 'Aime-moi'; Fielitz, song cycle 'Elliland,' Ronald, 'O Lovely Night'; Margetson, Tommy Lad; Dix, The Trumpeter.
"Mr. Graveure has an uncommonly good voice, virile, rich, and of large compass. He has evidently studied faithfully the art of singing. His control of breath, his tonal emission, are excellent."

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How Utah's Pioneers Carried Music Across "The Rockies"

Musical Study and Performance Encouraged as an Uplifting Influence Among People of Latter Day Saints' Church—Brigham Young's Love for Music and the Universal Talents of His Children and Grandchildren—Oratorio Performances in the Seventies—Hauled Piano with an Ox Team in 1848

By SUSA YOUNG GATES

[Mrs. Susa Young Gates is a daughter of Brigham Young and the mother of Lucy Gates, the noted American soprano.]



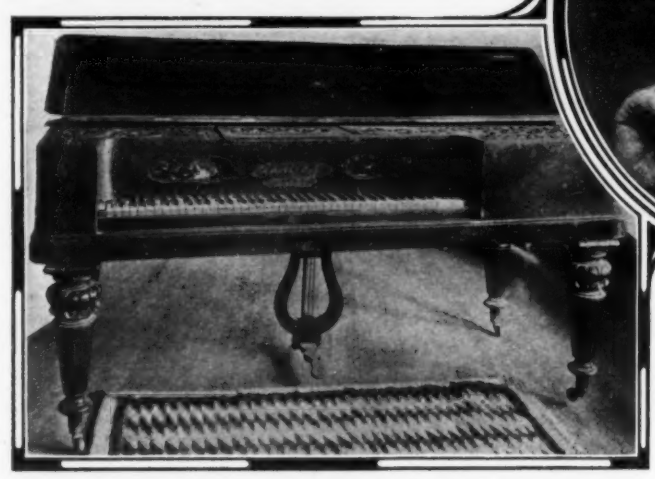
Members of a Deeply Musical Family: Ten Older Daughters of President Brigham Young, Photographed in 1865. Five Are Now Living



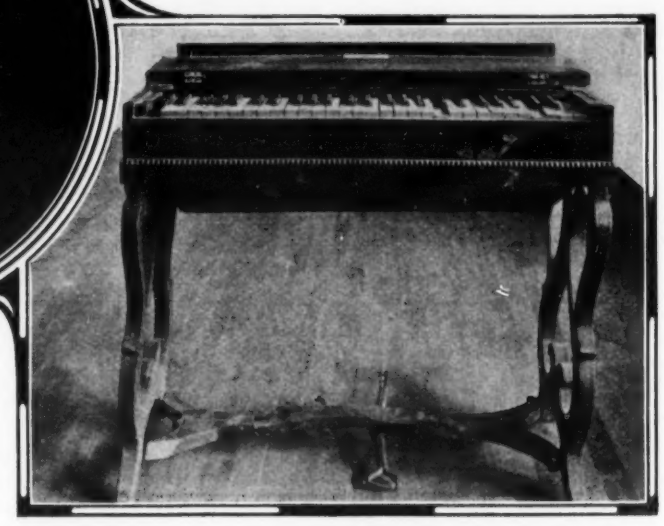
Brigham Young (Second from Left) and Four of His Brothers. John, Joseph, Brigham and Lorenzo Formed a Male Quartet as Boys



Susa Young Gates, Daughter of Brigham Young and Mother of Lucy Gates



Piano Brought Across "The Plains" by Ox Teams in 1848 by President Heber C. Kimball. The Piano Is Now in the Bureau of Information, Salt Lake City



Melodeon Brought Across "The Plains" by Brigham Young in 1848. It Is Now in the Relic Room of the Bureau of Information

ALL of my brothers and sisters were musicians of a sort. And there were thirty or forty of us, you know. Father was a natural musician. His mother, Abigail Howe, one of the famous Massachusetts Howe family, was one of five sisters, who were locally quite famous as singers in Northboro and Hopkinton, Mass. My grandmother, Abigail, who died about 1821, bequeathed her love of beauty, music and refinement to her family of eleven; five brothers and six sisters. Grandfather, John Young, fought four engagements under General Washington. I have seen his war papers in the Boston State House. His sons, John, Joseph, Brigham and Lorenzo, formed a male quartet as boys and were, I thought when I heard them as elderly men, marvelously beautiful singers.

Early Music Makers

Father fostered and encouraged the study and practice of music in his own family and among the people, as did the Prophet Joseph Smith in his lifetime. I think it is rather remarkable that in Nauvoo, situated as it was on the banks of the Mississippi, near Keokuk, built up by our people in five years to a city of over 20,000 inhabitants, and that, too, on the fringe of the wilderness—I say it seems remarkable that in the years 1839-1844, the people had a fine string band, a brass band and a "martial" band beside several excellent choirs of mixed voices.

Melodeons there were in plenty, three organs and at least two pianos. One of these pianos, belonging to President Heber C. Kimball, was brought across the plains in 1848 and is still in existence in our museum. There were music teachers, one was a Mrs. Pitchforth, who was a good piano player and went from house to house giving lessons on the piano, organ and melodeon. There were a number of band leaders and teachers: Captain Ballow, a converted Italian, who had been leader of the band at West Point; Captain Duzette, another band leader; William Pitt, whose brass band was regularly organized, held meetings, kept minutes, gave socials and was the musical staff of the community.

Musical Solace

My father knew, as the Prophet Joseph had always known, the value of music and the important part it plays in the life of a great people. When our people were driven out at the point of the bayonet from Nauvoo in the dead of winter (crossing on the ice), when they had gone on a few days' journey and were settled a little, the fiddles were brought out.

Father knew also that hate and vengeance have no curative nor healing powers, and so—wise, untaught psychologist that he was—he helped the people to forget. He taught them to make bedrooms of their wagons, to cook bread on the campfires and finally, when the refugees reached Sugar Creek, a few miles further out on the Iowa prairies, and were somewhat settled, spaces were cleared, the snow was shoveled and brushed away and the people formed in quadrilles on that bleak Iowa prairie wilderness, while the fiddles sang merrily of "Old Dan Tucker" and the clarinets trilled down the scales with gay abandon.

"Encourage the people to pray vocally and in secret; sing hymns instead of weeping. Give them innocent enjoyment and trouble will be forgotten and weariness overcome" was the motto of that wise leader, Brigham Young.

Played Easily by Ear

All the people loved music, but father most of all. When we reached the Valley, and, in 1862, had a fine theater, with an excellent orchestra, the works of Verdi and Donizetti were heard there frequently. Father's girls each had a seat at the theater. We all listened intently to a new "tune" played and the next day our poor old piano was coaxed and banged and struck and fingered every instant. For most of us played by ear. Why, there were at least a half a dozen of us who could play almost to a note anything reasonable we ever heard, after one or two trials. There were Fanny, Nett, Phoebe, Ruth and myself who had such quick ears that I fear it was a handicap instead of an advantage. At least, our music teachers told us so.

We had a number of organs. My dear mother learned all she knew of music after she was forty, but she persisted until she became a teacher herself. She and my sister Dora earned a fine new organ, which mother took with her when she left the beloved Lion House and moved to "Dixie"—at the extreme southern end of the State. I now have that good old Mason & Hamlin organ, over forty years old; it is in my summer cottage in the mountains.

No Dance Music on Sabbath

It was a gracious sight to see my father sit in the midst of his large family in the parlor of the Lion House and after the prayers were over, he would often turn to Fanny or Ella or Mary and say: "Come, girls, let's have some music." The boys and girls would gather around the piano and sing father's favorite "Hard Times Come Again No More" or "Auld Lang Syne" or, in later years, "Silver Threads Among the Gold." Hymns were always sung Sunday evenings, for father did not allow us to play "dance music" on the Sabbath Day.

None of us played violins, although we had several guitars and one magnificent harp.

I think the waltzes of Strauss made their appearance almost as quickly in Salt Lake City as they did anywhere west of Boston. At least, the "Corn Flower Waltzes" and the "Blue Danube" were played by every one in our family in '68-'70. Of course, we all delicately slurred "The Maiden's Prayer" and scintillated more or less brilliantly through the "Sleigh Ride Gallop." I wish you could hear my sister Phoebe play that to-day. "The Battle of Waterloo" became the challenge of all musicianship, and how Nett did make that cannonading boom out on the bass keys and how plaintively Fanny did intone the "Lament Over the Slain." Then we had "Weber's Last March," while the Wedding March from "Norma" opened every grand ball in the Social Hall as early as I can remember.

An Operatic Caricature

We were all fairly good mimics—as Father was supremely good. And one delightful evening stands out in my memory. Some of my brothers had returned from school in the East. I have two brothers and one nephew educated at West Point, Colonel Willard Young and Major Richard W. Young—and these, with the two or three of the girls who had paid a marvelous and expensive visit to "the States"—these gay actors and singers who had visited an opera or so (this was in the early 70's), got out on the floor and "did opera" for us. I have seen and heard good opera since then, but I am bound to say that I never enjoyed the real thing half so much as I did that superbly funny caricature of them all.

With the Italian gestures, Willard swung his arms outward and upward imploringly, while he besought Fera, in his deep baritone voice, to "keep a going, keep a going, keep a going, stay not on the ar-ard-arder of-f-f thy go-ho-ho-ing, but go-go-o-o at once!" And Fera's sweet tenor responded feelingly in various thrilling numbers, while he placed his arms properly akimbo over his "h-ea-r-r-r-t, O, my he-a-r-r-r-r-r-t is bre-a-k-king," and Zina abjured him as he fell gracefully on one knee to "mend it, mend it, find it."

We all sang, we all played. Our mothers sang over our cradles, father hymned his worship at the evening altar. We sang on our way to school, sang in the chorus at the opening and closing of school and played the piano whenever we could catch the chance in between times.

Brigham Young's Singing School

Father had a "singing school" in his own school house, taught by David O. Calder, to which all the youths of the city were invited.

We sang under Prof. George Careless, who was a graduate of the King's College of Music in London and who came here in 1864. We sang "The Messiah" and "Creation" in the years before 1878. "Pinafore" was given, in 1875; Mendelssohn's "Hymn of Praise," Rossini's "Stabat Mater" and Dudley Buck's Forty-Sixth Psalm.

I can't remember the time when I learned my alphabet, nor do I recall a day when I did not know my scales. Yet since my children have taken music as a profession, I have dropped my musical activity entirely. That, after all, is not so very surprising, for I have been the mother of thirteen children, have done much public work and have made and still try to make home pleasant for my family.

Lucy Gates's Voice Like Her Aunt's

As to my daughter, Lucy, her voice most resembles her Aunt Mabel's voice, who is my own youngest sister. Mabel's voice has the quality of a cornet, but is more brilliant and hard than Lucy's; it is, however, ringing and sweet, and is always true to pitch. Mabel has, perhaps, the best voice of any of Father's daughters, and still sings in her clear, untrained voice, the quaint melodies of long ago.

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LOS ANGELES CLUB SINGS PRIZE MUSIC

American Numbers on Orpheus Program—Loving Cup for the Conductor

LOS ANGELES, CAL., Nov. 8.—After a hiatus in musical affairs for some time, the Orpheus Club started the ball rolling again last night with a good program, of which the heavier numbers were the selections with which it won the $3,000 cash prize at the San Francisco Eisteddfod last summer—"Drontheim," by Dan Protheroe; "Farewell of Hiawatha," by Arthur Foote, and "The Assyrian Came Down," by Cyril Jenkins. A novelty was the chorus by Leoncavallo, "Gentle Friend Pierrot." The rest of the program was of lighter numbers.

Grace James and Lawrence Tibbett were the soloists. Miss James has a pleasing soprano voice and method of using it. She sang a Massenet aria and several lighter numbers. Trinity Auditorium was filled to the roof to hear the club under J. P. Dupuy, who was presented by the club with a handsome loving cup in recognition of his decade of work with it.

To Will C. McFarland, city organist of Portland, Me., the California chapter of the American Guild of Organists tendered a complimentary dinner.

Count Axel Wachmeister of Los Angeles recently gave a recital of his own compositions in the Greek Theater of Berkeley.

Richard Schliewen has come from San Diego to take the post of assistant concertmaster of the Los Angeles Symphony Orchestra.

A large audience heard Christine Miller sing duets with herself—the other party being the Edison phonograph. She was accompanied by artists from the Edison works.

Jack Hillman will sing with Mrs. H. H. A. Beach at San Diego at the convention of the Southern California Teachers' Association. Los Angeles musicians who will be heard at the San Diego Exposition are Arnold Krauss, violinist, Nov. 26 and 27, and Brahm van den Bergh. pianist, Nov. 25 and 26. Clifford Lott sang there with the United Choral Societies in "Elijah," Oct. 22 and 23. Blanche Hennion Robinson was pianist with George Hamlin at the Exposition Oct. 11. Mrs. Robinson stands first among Southern California accompanists, both by talents and experience.

The Riverside Musical Club has secured a fine line of artists from Manager L. E. Behymer for its season's recitals: Mrs. H. H. A. Beach, Jack Hillman and Sigmund Beel, violinist, Nov. 9; Maud Powell, Dec. 2; Gogorza, Jan. 11; Augette Forêt and Myrtle Ouillet, harpist, Feb. 23, and Florence Hinkle, March 21.

Stanley Widener is now teaching in the Riverside Conservatory. He formerly was in the Egan School, Los Angeles.

Morton F. Mason has been elected president of the Pasadena Fine Arts Club. Adolf Tandler, director of the Los Angeles Symphony Orchestra, recently gave a lecture on symphony music before this club.

Dr. Clement B. Shaw, formerly of Portland, Ore., is a recent addition to the vocal forces of Los Angeles. He lectured on Wagner, Oct. 4, at the Little Theater. W. F. G.



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Pianist Vecsei as Impromptu Organist for Wedding and Funeral

Desider Josef Vecsei, the Hungarian pianist, who gave a recital at Æolian Hall on Nov. 9, had a rather curious experience the day before his concert. He went to call upon the Rev. John T. Prout, rector of St. John's Church. When he arrived there he found that there was a wedding ceremony being performed and the organist of the church had not arrived in time to do his duty, so the Reverend Father asked Mr. Vecsei to take the organist's place and play the wedding march, which he did. At a previous time he called upon the Reverend Father when the latter was holding a funeral service, and in the absence of the organist Mr. Vecsei also played the organ for this service.



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LOIS EWELL
Soprano
Recital, Aeolian Hall, Nov. 25, 8.30 P. M.
E. ROMAYNE SIMMONS AT THE PIANO

Programme

Hymne au soleil	Georges
Lied Maritime	D'Indy
Bon Jour, Suzon (MS.)	Sartoni
Chanson de l'Alouette	Lalo
Après un Reve	Fauré
Les Papillons	Chausson
Première Danse	Massenet
Endymion	Liza Lehmann
Ach, Im Maien War's.. / Mausfallen-Sprüchlein..	Wolf
Die Junge Nonne	Schubert
Ständchen ... / Nachtigall	Brahms
Die Liebe hat gelogen	Franz
The Last Dance	Ware
The Linnet Is Tuning Her Flute	Bauer
Bitterness of Love	Rummel
Sweet Little Woman o' Mine	Bartlett
Sia benedetto... / Quando ti vidi... / Un verde praticello... / O, si che non sapevo sospirare	Wolf-Ferrari
A Night In June	Herzberg
You, My Dear	Gallup
Sunlight and Song	Hammond
I Came With a Song	La Forge
Inter Nos	MacFadyen
The Gift	Brown
The Great Farewell	Huhn

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SYMPHONY SEXTET IN LOUISVILLE DÉBUT

New Chamber Music Society Gives Pleasure—Concerts by Local Artists

LOUISVILLE, Nov. 11. — Louisville music-lovers have been kept busy during the past week doing homage to local concert-givers, as no less than four performances have been given by clubs or individuals. And right loyally have they stood by their artists.

Sunday evening marked the début of the Louisville Symphony Sextet, a recently organized addition to the musical bodies of the city. The scene of its first appearance was the auditorium of the Young Men's Hebrew Association. Those composing the Sextet are Leonard Shapoff, flute; Matthias Oliver, first violin; Oliver Jones, second violin; Santa Pappalardi, 'cello; George Kolross, viola, and Frank Pappalardi, double bass. Messrs. Oliver and Shapoff were the instrumental soloists on this occasion, while Mrs. Lewis Cohn contributed a soprano solo.

The concert room was crowded to the doors, and the new organization made a most pleasing impression. The program embraced the Weber "Oberon" Overture, Bach's "Cradle Song," Robertz "Largo" from the "Quintet Romantique," Gilbert's "Lion du Bal," Schubert's "Unfinished" Symphony, Titl's "Serenade," Paderewski's "Minuet a l'antique," Mendelssohn's "Spring Song" and excerpts from "Carmen" and "Rigoletto."

Mr. Oliver, one of the city's foremost violinists, played with his accustomed artistry the Sarasate arrangement of a Chopin Nocturne and Hauser's "Hungarian Dance." Mr. Shapoff, the organizer of the sextet, who was formerly flute soloist of Kryll's Band, played Doppller's "Hungarian Fantasie."

Mrs. Lewis Cohn sang "Un bel di" from "Madama Butterfly" charmingly and received a great tribute of applause. Mrs. Sydney J. Meyers played beautiful accompaniments.

It is hoped that sufficient encouragement will be given the sextet to enable it to continue its Sunday evening concerts during the winter. Another concert is announced for Nov. 21.

On Monday evening, at the Woman's Club Auditorium, Victor Wittgenstein (a native of Louisville, but all too rarely heard here) gave a piano recital before a most appreciative audience. Mr. Wittgenstein has found much critical favor in the larger cities of the country, and showed himself, upon this occasion, to be an artist thoroughly mature and individual, who interprets for himself, without finding it necessary to depart in any aggressive way from the established canons. Sincerity is quite as much a part of his equipment as virtuosity, and he shows that he may lay claim to something of the heritage of the lamented MacDowell, whose pupil he was. His program was made up of the Bach-Tausig Toccata and Fugue in D Minor, Schumann's F Minor Sonata, Liszt's "Venezia e Napoli" and two groups of pieces by MacDowell, Chopin, Scarlatti, Godowsky and Goldmark.

At the same place on Tuesday evening, the November concert of the Quintet Club was given, before the usual large and delighted audience. It is a rare thing indeed for these highly gifted musicians to fail to fill this auditorium to capacity. On Tuesday the program embraced Robert Schumann's Piano Quintet, Op. 46 (arranged by Karl Schmidt); Beethoven's String Quartet, Op. 18, No. 4, and Schubert's Piano Trio, Op. 99. This attractive program was faultlessly played by Mrs. J. E. Whitney, Mr. and Mrs. Victor Rudolf, Charles Letzler and Karl Schmidt.

The last of the week's concerts was given on Thursday evening at the Woman's Club, by Mrs. Martha Minor Richards, soprano, of the faculty of the Conservatory, and was the first of the season's popular-priced recitals. These are to be given under the auspices of the music committee of the Woman's Club, of which Caroline Barbour is chairman.

A fine audience was present and the cordiality shown the singer was most gratifying. Mrs. Richards, who was heard at a faculty recital earlier in the season at the Conservatory, deepened the fine impression she made at that time, and proved herself an artist of the finest and best ideals. Her voice, a dramatic mezzo of beautiful quality, was heard to better advantage than upon the occasion of her former appearance, because of the increased size of the auditorium and its better acoustics. Mrs. Richards sang arias from "Hérodiade," "Louise," "Tosca," "Lohengrin" and "Le Cid," a group of French songs by Duparc, Debussy, Delcroze, Fauré and Chaminade, and a group of American songs by Carpenter, Alexander Macfadyen and Mrs. Beach. Frederick Cowles of the piano department of the Conservatory was the artistically sympathetic accompanist.

The *Evening Post* is the first of the Louisville papers to open a department of music in its columns. That the innovation is highly appreciated is shown by the favorable comment that has been made upon it. Frequent quotations from the pages of MUSICAL AMERICA are made with due credit. This greatly needed and highly appreciated department is in the hands of Richard Knott, Jr.

HARVEY PEAKE.

Alexander Bihar, the Hungarian basso, who was engaged for the Dresden Court Opera just before the war broke out, died recently in a Russian prison camp.

Brief Excerpts from John C. Freund's Public Addresses

No. 1

"I am not out to interest musicians and music teachers.

"My main object is to interest the people in music, in its value as a great civilizing, humanizing, home-building, home-saving power, and, by so doing, to interest them in the work of the musician and music teacher, and to claim for these their rightful place in the van of those who strive for the noble and the ideal in life!

"I am also out to tell the people of our wonderful development in musical knowledge and in our musical industries; that the time has come for us to be independent; that we should stand up squarely for our singers, musicians, music teachers, conductors, composers—not because they are Americans, but because of their merit!

"And finally, I am out to aid our music teachers, musicians, music-lovers, in their noble effort to rid the profession of the pests and parasites that have long fattened upon it!

* * *

"Incidentally—wholly incidentally, as my purpose is to show the wonderful uplift in music and in our musical industries, during the last generation, and, more particularly, to show what music means in our human life, a tremendous sensation developed, in the course of my public work, through the exposure of the dangers incurred by many of our young American boys and girls who rushed abroad each year by the thousands, often without much talent, without adequate means, without protection, with little or no knowledge of foreign languages, in the vain hope that by hard work and great self-denial they can —somehow or other—be transformed into Pattis or Melbas, Fremstads or Destinns, Kreislers, Hofmanns or Paderewskis, by the grace of God, and by inhaling and living in that 'musical atmosphere' which is supposed to be so thick on the other side, and is supposed to be so very thin on this!

* * *

"I am but one of a long line of those—dead and living—who have worked, struggled and suffered to make music, and especially music in the public schools, music in the home, an integral part of the life of this great Democracy.

* * *

"When the call came I responded.

"In all I have said, written, printed, I have only given expression to a national aspiration.

"For years intelligent, cultured Americans have felt that, while we owed a great debt to Europe, we were no longer dependent upon her for musical education, for our supply of composers, artists, music teachers, conductors.

* * *

"I do not plead for nationalism in music.

"I do plead that we shall be, at least, without prejudice—that we shall be true Americans, true to ourselves, true to our own Democratic ideals, not only with regard to politics, industry, commerce, social life, but with regard to music, hearing all music that is good, of whatever nationality, but not deliberately despising or ignoring our own music, even when that is good!

"Let us not concern ourselves with the nationality of the worker; rather let us concern ourselves with the value of the work!"

COLUMBUS TRIUMPH FOR MAUD POWELL

Violinist Plays for Audience of 3500—Music Club's Growth Astonishes Her

COLUMBUS, OHIO, Nov. 11.—The Maud Powell concert on Tuesday evening was a huge success. It had been eleven years since this splendid artist had been heard here, and there was deep interest in giving her a proper greeting.

The Women's Music Club presented her at her last appearance to a capacity audience in the Chamber of Commerce Auditorium, which seats comfortably about 1250 and that was the size of the club eleven years ago. Miss Powell was amazed to see the size now, and the unbelievable progress the club had made in every direction.

There were 3500 or more in the audience, which gave the closest attention to the remarkable program Miss Powell and her pianist presented. Lovers of violin declared it one of the finest concert programs they had ever listened to. One gifted singer remarked that it was a year's schooling in her own particular art to hear the splendid artistry of Maud Powell. Of course, the violinists and general musicians were in a state of beatitude, and though the program was exacting and perhaps too long, from an outsider's standpoint, it was a program long to be remembered.

The pianist, Arthur Loesser, won high praise in two capacities—soloist and accompanist. He is young, but full of the qualities that make for true success.

Pasquale Tallarico, a brilliant young pianist, who was heard here at a drawing room recital last week at the residence of Mr. and Mrs. Dan Laws Smith, is wanted in several localities nearby as soon as he can arrange to visit them. The evening after the Columbus engagement, Mr. Tallarico gave a recital to Western College for Women, in Oxford. On Friday he gave a recital for the Portsmouth Ladies' Musicale Club, in Portsmouth, Ohio.

Margaret Berry Miller, soprano, and Vera Watson Downing, violinist, with Mabel Rathbun Carle and Hazel Swann, accompanists, will give the first of the Twilight Concerts at the University of Ohio, on Tuesday afternoon, the 16th. Mrs. Frank B. Willis, the wife of Ohio's Governor, will be one of the boxholders.

Harriet Marple, soprano, who has not been heard in the Music Club since she became an active member, because of her absence from Columbus on concert tours, will appear on the first matinée program of the club on the 23rd.

ELLA MAY SMITH.

Civic Orchestral Concerts for New York

In order to meet the demand for symphonic classical concerts at popular prices in New York a movement has been started to give civic orchestral concerts. The Russian Symphony Orchestra, under the leadership of Modest Altschuler, has been engaged for that purpose. The first concert will take place at Madison Square Garden, on Sunday, Nov. 28, at 3.15 p. m., when a Tschaikowsky program will be given, including the "Symphonie Pathétique," "Italian Caprice" and the "Marche Slav." A prominent soloist will appear. This movement was started by Martha Maynard during the summer.

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WHAT THE MINNESOTA PRESS SAID

THE following brief extracts are taken from extended notices given Mr. Freund during his recent tour of Minnesota:

"Mr. Freund is not a professional lecturer. He does not accept pay for his addresses. He pays his own expenses in traveling around the country and talking to the people on vital questions affecting our musical development.

"The principal issues with which Mr. Freund is concerned are the casting aside of the prejudices against American musical talent and the truth about the musical opportunities in this country."—*Duluth News-Tribune.*

"It does not seem possible that in this age of commercialism and self-interest a man can have a message in which he believes so completely that he only asks the privilege of giving it to the world, without money and without price. When such a man appears in any city such a message alone should draw multitudes to hear him. . . .

"All music-lovers know that Mr. Freund's work as a writer, publisher, literateur, has done much to promote the cause of music in this country. He has been a pioneer in the movement for the appreciation of American music."—*From an Editorial in Duluth News-Tribune.*

"Mr. Freund is the greatest living authority on music, giving lectures all over the country for the purpose of enlightening the people as to the value and the beauty of music.

"The lecture which he gives and for which he does not allow admission to be charged is not academic. In his own words, 'It is just a human interest story, full of anecdote, of the rise and progress of musical knowledge and culture and of the musical industries in this country.'"—*Superior (Wis.) Telegram.*

"Freund was enthusiastically received at three addresses he delivered in Superior yesterday."—*Superior (Wis.) Tribune.*

"It is now close upon a week since John C. Freund, editor of MUSICAL AMERICA, visited the Twin Cities for the first time, but still his strong and amiable personality is the favorite subject of conversation with music-lovers, who long have been universally in accord with his mission for America and Americans in music.

"Mr. Freund should be encouraged and venerated, and his cause will win out when our nation will have developed its music in a democratic spirit."—VICTOR NILSON, *in the Minneapolis Journal.*

"The imagination is touched by the personality and character of one who, at a time when personal comfort and ease have been gained by a life of activity and service, gives of his strength and means to champion the American artist, teacher, composer.

"May John C. Freund long be spared to the cause of music in America!"—*The Clarion, Minneapolis, Minn.*

"Decidedly picturesque and Washingtonian in aspect is Mr. Freund, who is nearly seventy years old, and is devoting himself to the cause of freeing this country from the thraldom of Europe in things musical. That is his mission in Minneapolis."—*Minneapolis Tribune.*

"John C. Freund has taken a prominent position in aiding American progress in music. Rarely has Winona had an opportunity of hearing and welcoming a man who has done more for something which makes life more beautiful and worth the living."—*Winona Republican.*

"John C. Freund is probably the most noted and influential publisher of publications devoted to music, as well as one of the strongest exponents of musical culture in America."—*Winona Herald.*

"John C. Freund, the editor of MUSICAL AMERICA, is foremost among the 'American Music for Americans' propaganda. He is doing everything he can to further the cause. Many years' experience as a musician and journalist have given him unlimited experience from which to draw illustrations and conclusions."—*St. Paul Daily News.*

"Half an hour with John C. Freund of New York City, the man who gave America its first musical publication, in 1873, and who has fought ever since for the musical independence of this country, will make a feministic idealist of the most confirmed anti-suffragist."—JANE GREY, *in the St. Paul Dispatch.*

Newark Arists Join in Benefit Concert

NEWARK, N. J., Nov. 11.—For the benefit of a piano fund for the Home for Incurables and Hospital a septet of local musicians gave an interesting program in the auditorium of Central High School last night. The participants were Dorothy Hawkins Burke, soprano; Mary V. Potter, contralto; Howard Pascal, tenor; John B. Hamilton, baritone, and Arthur Walsh, violinist; J. M. Gloeckner, 'cellist, and W. A. Theuer, pianist. Miss Potter, who is an artist-pupil of Mme. Florence Mulford, the contralto of the Metropolitan Opera Company, sang with excellent understanding and was much applauded. She added Rogers's "Star." The audience was large and undiscriminatingly enthusiastic.

Walter L. Bogert Adds to Series of Articles on Voice

Owing to the success of Walter L. Bogert's articles on voice that have been appearing in the *Pictorial Review*, he has been requested to write a third one for that publication to appear in one of the early issues of the coming year.

Mr. Bogert is booked for a series of recitals of folk songs in Queens, Little Neck, Brooklyn, New York City and Cornwall, New York.

Edith Wagoner and J. E. Brill Unite in Recital for Omaha Women's Club

OMAHA, NEB., Nov. 8.—Under the auspices of the musical department of the Omaha Women's Club an enjoyable joint recital was given at the local Conservatory of Music by Mrs. Edith Wagoner, pianist, and J. E. Brill, violinist. These artists played a program which opened with the Corelli A Major Sonata and included numbers by Schumann, Wieniawski, Romeau, MacDowell, Saint-Saëns and Dittersdorf. Both artists played well, Mrs. Wagoner's performance of the Schumann Fantasie and some MacDowell pieces creating especial enthusiasm.

Three Springfield Concerts by Lucy Gates in Less Than a Year

During the past summer Lucy Gates has filled about twenty engagements in the West, going as far as the Pacific Coast, where she appeared at the Panama-Pacific Exposition. Miss Gates will return to New York on Nov. 16 and open her season at Springfield, Mass., on Nov. 18. This will be Miss Gates's third appearance in Springfield in less than a year. She is booked there for another performance on March 26.

Wilmington Club Organizes Female Chorus

WILMINGTON, DEL., Nov. 8.—The New Century Club has arranged a number of concerts and private courses in music. A female chorus has been organized which will give a Christmas concert Thursday evening, Dec. 16. Emma Lore has the chorus in charge. A sight reading class has also been organized. Beginning in January, four musical afternoons of new music are to be held. T. C. H.

Marion London Heard in Concert

Marion London, the soprano, sang at a concert at the Hotel Majestic last Sunday. Her numbers included "Magnetic Waltz," by Arditi, and "For All Eternity," by Mascheroni. She also sang songs by Stickles and Spross. She was warmly received, and was engaged for several more concerts to be given at this hotel during the season.

OMAHA CLUB OPENS SEASON

Delightful Musicale at First Meeting—Wagoner Pupils Heard

OMAHA, NEB., Nov. 5.—The first meeting of the reorganized Tuesday Morning Musical Club, now numbering some 600 members, took place at Hotel Fontenelle on Tuesday afternoon when a delightful musicale was given. The artists of the day were Hazel Smith Eldredge, contralto; Beulah Dale Turner, soprano; Ruth Flynn, pianist; Mrs. Milliken, accompanist and the West Sisters' Quintet comprised of Madge, Vivian, Eloise and Belle West (first and second violin, viola and 'cello) and Mrs. Henry Cox (piano).

A pupils' recital of much merit was offered recently by the Omaha Conservatory of Music when Ruth Frissell, Edith Merriman, Helen Garvin, Annette Evans and Bertha Clark, pupils of Edith Wagoner gave evidence of excellent piano training. They were assisted by Irene Coesfeld, pupil of Patrick O'Neil and Helen McMartin, pupil of N. E. Ried. E. L. W.

CAMPAIGN FOR YOUNG ARTISTS

Noted Stars as Honor Guests at Criterion Club Opening

The American Criteron Society, Mrs. Leonard L. Hill, president, opened its season recently at the Hotel Plaza, New York, with a reception, followed by a luncheon, and this in turn by a musical program. Mrs. Hill was assisted in receiving by the guests of honor, Mr. and Mrs. John Philip Sousa, Anna Fitziu, Mme. Marie Rappold, Andres de Segurola and Mme. Gina Ciaparelli-Viafora and some of the officers. In the musical program the artists included Florence Hardeman, violinist, and Henry Miller, basso.

The society has for its object the advancement of gifted young artists, who are given a hearing at the afternoon musicales and paid for their services.

Planning Recitals by Americans

To the Editor of MUSICAL AMERICA:

It was through your efforts and the great propaganda you started for the American artist that I have become interested in this line of work. I am planning for the season 1916-1917 a series of twelve recitals by American artists only.

With all kind wishes,

Very truly yours,

A. A. VAN DE MARK.

Lockport, N. Y., Nov. 6, 1915.

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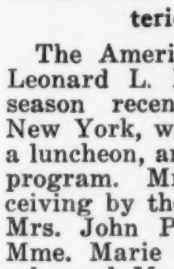
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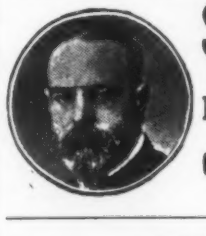

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ECHOES OF MUSIC ABROAD

Zeppelins Cause London Philharmonic Directors to Give Their Concerts Before Dinner This Season—Sweden Levies Tax on Earnings of Visiting Artists—American Prima Donna's Pro-German Sympathies Not Welcomed by German Musical Periodical—Arthur Nikisch Rounds Out Three-Score Years—Berlin Teachers Accept American Students Without Funds—New One-Act Opera by Vienna's Wonder-Child Composer to Be Produced This Season—Siegfried Wagner Runs Max Reger a Close Second as Germany's Most Prolific Composer—Celebrated Interpreter of Wagner and Strauss Leaves Vienna Court Opera



Scene from Smetana's "The Bartered Bride," as Given in the Open-Air Theater near Prague

Just outside of Prague, amid natural scenery of unusual beauty, is situated an open-air theater of enormous dimensions. It is said to be the largest in the world. No happier choice could be made for a performance here than "The Bartered Bride," the master-work of the Bohemian composer Smetana, and just before the outbreak of the war a memorable performance of this romantic opera was given under these ideal conditions. The company from the Czech National Theater in Prague, under the direction of Conductor Zanrzia, seemed to be especially inspired by the surroundings to give their best. The title rôle was sung by Slechtora

RECENT visits of the Zeppelins have wrought radical changes in concert hours in London, as well as in the theater schedules, with their usual order reversed to provide for afternoon performances every day and the two weekly "matinées" paradoxically in the evening. After having decided, before the Zepps became so unpleasantly neighborly, to change the hour of the Philharmonic Orchestra concerts to 8.30, so that their patrons could dine comfortably beforehand, the directors of that fine old London institution have now reconsidered this decision and taken the revolutionary step of adopting a quarter past six as the concert hour.

When the first decision was announced there was much adverse criticism, but nothing moved the directors to change their plan until the visits of the Zeppelins became so frequent. Now, not only are the concerts to begin promptly at 6.15, but the programs are to last only an hour and a half and the usual interval for the pregathering of the patrons is to be done away with altogether. Thus, the concerts will be over by 7.45 and the patrons will still be able to dine at a seasonable hour.

The only thing about this new order that causes any uneasiness is the question whether they will be really morning or evening concerts, and hence how the audiences should be dressed. As they are neither quite one nor the other, *Musical News* assumes that evening dress will be conspicuously absent.

Following the cue of the Philharmonic Society, the London Symphony Orchestra is likewise discussing the question of beginning its concerts at an earlier hour in deference to the wishes of those of its patrons who do not care to be out at night under existing conditions. The patrons are being asked for a vote on the subject.

It has been pointed out that if it is mainly a question of darkened streets, the streets are quite as dark in the early evening, when once the shops are closed, as at any other time of night. It may be that the present scarcity of taxis in the English metropolis is the most serious deterrent, as it is now exceedingly difficult to get one after a concert or the theater.

SWEDEN has a unique way of protecting its native musicians. Every foreign artist who goes there for a tour is required to pay not only for a license to perform, but also a percentage of the proceeds of the concerts he gives there.

This, after all, is a realization in exaggerated degree of the proposal made in a facetious spirit by Julius Harrison of London not long ago—that not only foreign musical instruments, but also foreign musicians entering England should be taxed.

* * *

WHATEVER she may say or do, a cruel fate seems to have decreed that Geraldine Farrar shall spend a large part of her time in hot water with one faction or another. It was just the other day that she gave public expression to her indignation over what she pronounced a garbled version of her letters to German friends reiterating her pro-German sympathies, but even the pure, unadulterated pro-Germanism of the original text of her letter to her Berlin concert manager is treated with fine scorn by the *Allgemeine Musik Zeitung*, which avidly reads into it an attempt on the American prima donna's part to bolster up her popularity in Germany.

This paragraph is quoted from her letter by the periodical in question as one that cannot fail to reduce the hearts of her good German admirers to a butter-like substance:

"Everybody who knows me knows how thankful I am to Germany and the German people, for it is through them that I have become what I am in the music world. None of my German friends will be able to believe for a moment the accusations which have been made against me in odious fashion and which are nothing but perversions and falsehoods. I am a member of the Royal Opera and will return to sing there again when the right time comes, and no poisonous tongues will prevent me from doing so. I am proud of my rank as a *Kammersänger* and think too highly of it to show disrespect to the country to which I am so inestimably indebted. I am through and through a German sympathizer, although that is very unpopular here at present."

After all that it proves conclusively that the *Allgemeine Musik Zeitung* must have a heart of adamant that it can make such decisive comment as the following:

"This pretty paragraph leaves room for at least one hope, namely, that the 'right time' may still be a long way off when this exalted and tasteful mistress of *réclame* will again honor us with her esteemed presence."

But then the *Allgemeine Musik Zeitung* has a chronic grouch against all things American—even the tiny scraps of American atmosphere that cling to German singers when they return from a season in New York. It fairly buried Miss Farrar under censure and ridicule three months ago for her Boston interview, it accused Frieda Hempel of egotistic publicity seeking for giving her recent concert in Berlin for the benefit of disabled soldiers instead of for her colleagues in distress, and in a recent issue it refers to Fritz Kreisler as having been "on the dollar-hunt" since last winter—evidently it would prefer to have a master-artist like Kreisler sacrificed in the trenches.

* * *

IT is evident from an advertisement that appears in a newspaper published in English in Berlin that there are still American students in Germany who are having difficulty in getting funds from home. It is the advertisement of one of the best-known teachers of German diction, Eva Wilcke—the teacher of Geraldine Farrar, Marcella Craft and Lucy Gates—and in it occurs this unusual inducement:

"American pupils accepted for instruction without pay until funds arrive."

If all the facts were available it would be found, without the shadow of a doubt, that the vast majority of the teachers in Germany and the other belligerent countries are pursuing their work on this unadvertised principle:

"Pupils carried on without pay until the war is over."

Here is a significant instance of the effect of the war upon the musical profession: In ante-bellum days Artur Schnabel, the favorite among the younger pianists of Germany, was so much sought after as a teacher that he was giving fifty lessons a week—at fifty marks (approximately $12.50) a lesson. By the time the first war winter was over this class had dwindled down to absolutely nothing!

* * *

IT is hard to think of Arthur Nikisch as a sexagenarian, but the inevitable sixtieth birthday duly arrived just a month ago. No other conductor of his time has been able to boast as much personal magnetism as this Hungarian, and the chances are that while it may change the manner of its appeal with advancing years it will remain with him in undiminished potency till the last.

A propos the hypnotic effect of his personality, a Berlin writer recalls a little incident in connection with a visit Nikisch made to Moscow, to conduct a symphony concert there several years ago. The newspapers had dwelt duly upon the great pleasure in store for the public and had mentioned that as an interpreter Nikisch was nothing short of fascinating—a point which the Moscow public in general and, as it seems, the young damsels, in particular, had noted.

The result was that when the great moment came there in the third row in the parquet sat Olga and Maria, two Moscovite maidens of seventeen years. The program began with the "Egmont" Overture and this serious music put both of them in a serious mood. However, the applause was so great that their expectations were raised to a higher pitch. Then when the pale Arthur once more took his place at the desk and raised his bâton, Maria gently nudged her friend and in a voice trembling with suppressed agitation said, "Olga, do be sure to tell me when he begins to fascinate.'"

* * *

LITTLE has been heard of Vienna's wonder-child composer, Erich Wolfgang Korngold, during the past eighteen months. It turns out, however, that he has not been idle, for a new one-act opera from his pen is now announced.

This latest creation of the Korngold boy is entitled "Vilanta" and the text, of Renaissance atmosphere, is by Hans Müller. "Vilanta" will be paired with the composer's "Der Ring des Polykrates," also a one-act opera, to form a

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

complete evening's bill, and in this way will have its première this season.

From Prague comes the report that Vitézlàv Novák's one-act opera, "Der Burgkobold," created a most favorable impression at its recent première at the Czech National Theater. This is the first stage work that Novák has yet written, although he has distinguished himself among present-day Bohemian composers as a composer of sympathetic and chamber music and also pianoforte pieces, which latter fall short of making an appeal sufficiently potent to command a large public.

* * *

ALTHOUGH no one seems to have discovered any convincing reason as yet why Siegfried Wagner should put himself out at all to augment the literature of music, the son of the Richard the Great of music is almost as indefatigably industrious as Max Reger. Not only has he completed another serious opera—is it his tenth or eleventh, or even his twelfth?—but he has also composed a fairy play opera and a violin concerto as well.

Moreover, it is promised that when the war is over three new operas of his are to be brought out! "The Angel of Peace," the one now ready, is likely to have its première before the present season is out.

An interesting little personal glimpse of Siegfried Wagner is contributed by an American woman, Marian Cox, to the *English Review*. She met him in Bayreuth shortly after the outbreak of the war and when the festival had become completely demoralized. "Evidently he is very vain of his appearance," she writes, "for one sees it portrayed everywhere, on every wall and in every shop window, in every pose and form and surroundings in Bayreuth. The Owl Restaurant has a room entirely devoted to Siegfried's portraiture at every age." It was here the stranger from America met him.

"Do you speak German?" were his first words to her, "uttered out of one side of his mouth, full of white radish." On receiving a negative reply, "he turned away and made fluent comments in his own language to his party of ladies. My companion translated to me that Herr Wagner expressed astonishment at the daring of Americans in thus venturing into lands where they did not speak the language."

Afterwards, however, he again entered into conversation with the American visitor. "What does America think of the war?" he asked. "How can we know?" she asked in reply. "We have been in Germany since the war began. But," she added, with the tact acquired by much globe-trotting, "one-tenth of the American people are Germans, you know." At this "a vague smile of approval lightened his heavy face. And then he turned again to me and stared and chewed and thought and chewed before he gave me the fruit of his ruminations in a startling oracular remark:

"'This war is America's opportunity,' announced Siegfried Wagner. 'America ought to grab Canada and grab Mexico and grab everything else she can get.'"

Which remark would seem to indicate that Siegfried the man of affairs is just about as profound as Siegfried the composer.

* * *

ON the first of February the Vienna Court Opera will lose one of its most distinguished singers, Anna Bahr-Mildenburg, who has long been one of the foremost interpreters of Wagner and Strauss on the German stage. Since her marriage to Hermann Bahr, the author and playwright, and the advent of Hans Gregor as director of the Vienna headquarters of opera she has not been as much in the public eye as formerly, it is true, but she remains one of the biggest personalities in German opera.

After leaving the institution with which she has been connected for so many years Frau Bahr-Mildenburg will go a-guesting, which, judging by the experiences of Heinrich Knote and Fritz-Feinhals, is infinitely more profitable and less arduous than being a regular member of one company. It was her husband, by the way, that wrote "The Concert," the Belasco-Dietrichstein success of a few seasons back. It was whispered in Berlin when it was first produced that Eugen d'Albert was the pianist the author had in mind in writing it, but as to that he refused to take the public into his confidence.

* * *

EARLY in the war all the musical papers published in France succumbed to the abnormal condition created. Now, however, a new publication has been born of the war. It is entitled *La Musique pendant la Guerre*, and its purpose is to record the doings during the great struggle of all who are connected with the musical profession, as well as to form a sort of link between those bearing arms and those for various reasons incapacitated from doing so.

J. L. H.

Mrs. Collingswood Tucker sang "Songs of the Old South" at the Bandbox Theater, New York, Nov. 14. She divided her program into Afro-American folk songs, spirituals, old plantation melodies and "little studies in color."



Photo by Mishkin

GIOVANNI

MARTINO

BASSO

SCORES ARTISTIC TRIUMPH IN CARNEGIE HALL CONCERT

"The principal basso of the ill-fated Havana Opera Company, a Spanish singer named Giovanni Martino, heard for the first time in this city, furnished another musical novelty—particular interest was aroused by Mr. Martino's work. He has a **voice of power and beauty** and sings with true Italian temperament."—*New York Herald*, Nov. 2, 1915.

"Giovanni Martino contributed a Verdi aria with a wealth of expression. He possesses a **noteworthy basso voice,** the power and beauty of which were correctly appraised by the large gathering. He, too, was obliged to add an encore. **So fine a bass voice as Mr. Martino's has rarely been heard by the present reviewer.**"—*Musical America*, Nov. 6, 1915.

"Giovanni Martino is a Spanish bass with a **deep, round and warm voice** that booms like a cannon and vibrates like the chimes of Notre Dame. **Martino was a revelation.** He sang the grand aria from Simon Boccanegra, and the vast audience revelled in his superb singing and cheered themselves hoarse. As in the concert of last August the public was electrified by Signora Villani, so last Monday it was bewildered by this young Spanish lion and asked the usual disingenous and naive question: **'Why are such wonders kept out of the Metropolitan?'**"—*New York International Music and Drama*, Nov. 6, 1915.

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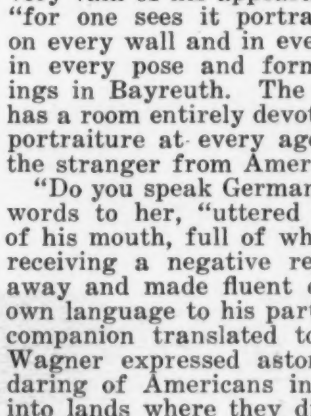
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Aeolian Hall, Nov. 20

Boston Recital
Jordan Hall, Dec. 1

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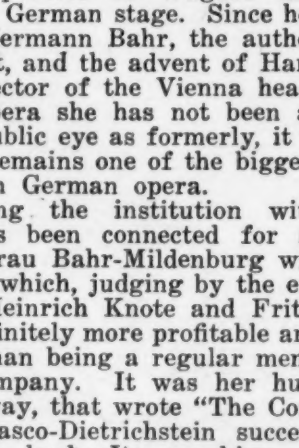


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LONDON, "Standard," Oct. 20, 1913—"A voice of range and strength."
PARIS, "La Critique Musicale," March 24, 1914—"Herschmann's voice is powerful."
BERLIN, "Signale," Jan. 14, 1914—"Magnificent vocal means."
SPRINGFIELD, MASS., "Republican," Aug. 7, 1915—"The freshness and power of his well timbred voice won him long applause."
"Daily Union," Aug. 7, 1915—"The voice discloses a faultless diction and its forte reveals unusual power."

SONG RECITAL, AEOLIAN HALL, NEW YORK, Nov. 6, 1915

A FEW PRESS OPINIONS:

NEW YORK HERALD, Nov. 7, 1915

"Arthur Herschmann, with a program of wide variety, made a favorable impression on an audience of good proportions.
"He showed a voice of more than ordinary flexibility and a polished vocal method.
"His phrasing is good and his singing smooth."

NEW YORK TIMES, Nov. 7, 1915

"One of the most praiseworthy features of Mr. Herschmann's singing is the flexibility of his voice, which enabled him to deliver his 'divisions' or florid passages in Handel's airs with much clearness and precision.
"He sings in a sincere and unaffected manner and with intelligence in expressing the sentiment of the music."

THE EVENING POST, Nov. 8, 1915

"Mr. Herschmann sings with unusual intelligence and musical comprehension.
"His diction was excellent in the different languages he used."

H. F. P. in MUSICAL AMERICA, Nov. 6, 1915
ARTHUR HERSCHMANN A TRULY ARTISTIC SINGER

"Arthur Herschmann, the baritone, whom a very large audience applauded without stint in Aeolian Hall impressed his hearers as a truly artistic singer. He sings in tune, phrases well and enunciates cleanly enough to make a book of words superfluous."

THE EVENING WORLD, Nov. 8, 1915

"Arthur Herschmann's recital was of interest because of his voice and his taste and his program."

BROOKLYN EAGLE, Nov. 9, 1915

"The singer's earnest work made an excellent impression. He gave a program where stateliness and charm were contrasted."

BROOKLYN STANDARD UNION, Nov. 8, 1915

"Well known people of the music world, interested and entertained, were present and listened with pleasure to the song recital by Arthur Herschmann, baritone. His program was a diversified one and he did justice to it in full."

NEW YORKER REVUE, Nov. 7, 1915

"His sonorous baritone voice whose tones are soft and sympathetic excelled specially in the sustained songs and in the ballads; his interpretations were always forceful."

STAATS ZEITUNG, Nov. 7, 1915

"The artist used his fine vocal means in a faultless manner. There are others who sing in four languages, but to use four languages so that one cannot tell whether the mother tongue of the recitalist is German, English, French or Italian is unusual."

MUSICAL COURIER, Nov. 11, 1915

"With a smooth baritone voice of pleasing timbre, combined with excellent diction, Arthur Herschmann afforded much pleasure to a large audience by his intelligent singing. The singer gave evidence of a thorough understanding of his art.
"The unusually difficult Bach number, 'Wie will ich lustig lachen,' which requires good breath control, was splendidly sung. Mr. Herschmann won much praise for his singing of Hugo Wolf's 'Der Rattenfaenger,' as also with 'Drei Wanderer' by Hans Hermann.
"Altogether the recital was an enjoyable one and brought forth an artist who can be depended upon for sincere purpose."

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New Concert Star An All-American Product

Merle Alcock's Career Provides Additional Evidence That "Pull" or Influence Are Not Essential to Success in Music —Her Quick Rise Into Prominence

THERE is a popular belief that to succeed in the musical profession one must have either "pull" or money in large amounts. This belief, however, is not entertained by those who have had the opportunity to view at an intimate range the rise and fall of many musical artists.

A certain amount of "pull," or influence con contribute largely to hasten the public's recognition of an artist, and capital is necessary to launch a musical career just as it is necessary to launch every other undertaking. But the great factor is merit, and recent musical history fails to show many, if any, cases where an artist having all the necessary requisites, is rejected by the public because he or she has neither money nor "pull."

All of which is a significant prologue introducing observations on the career of Merle Alcock, the American contralto who has within two or three years come into noteworthy prominence in our concert world.

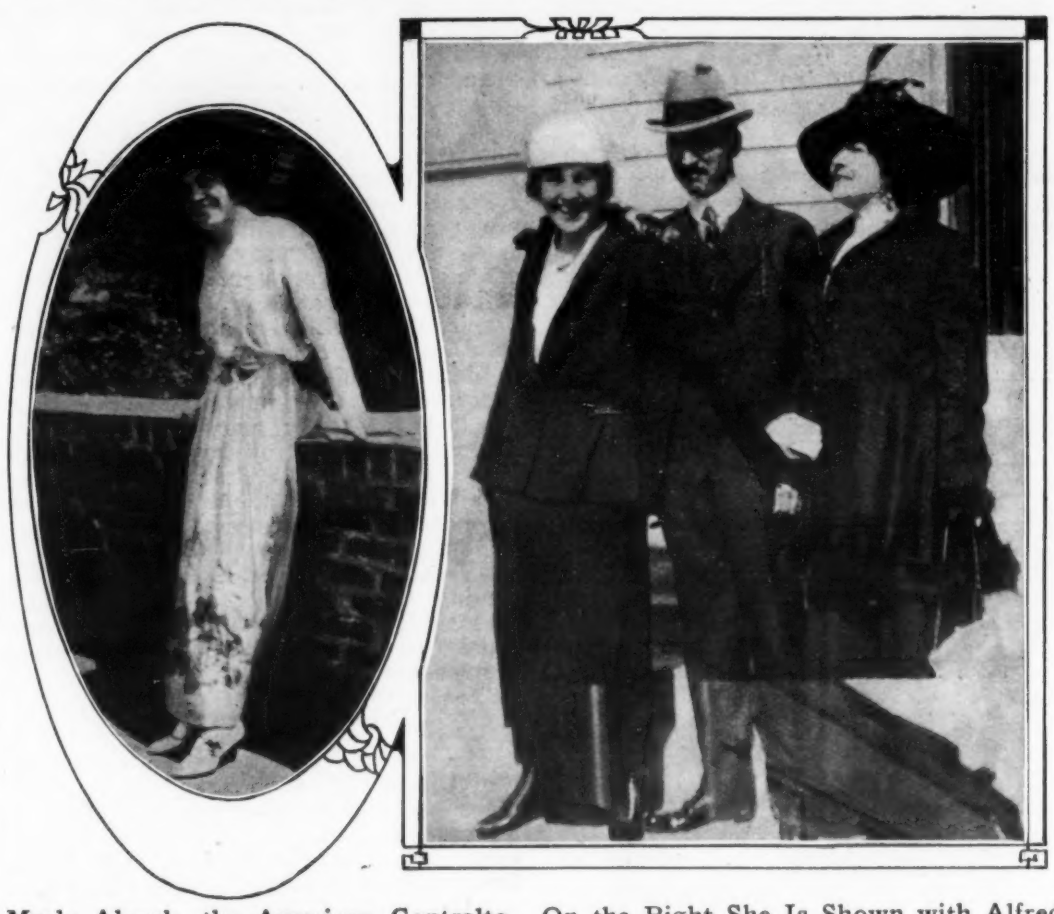
New Yorkers first heard of Mrs. Alcock through her frequent appearances at studio musicales given by Ella Backus-Behr, one of our leading and most successful vocal coaches. Mrs. Backus-Behr's high estimate of the young singer and her predictions of future success have been borne out in full measure. Mrs. Alcock began her studies, however, in Mitchell, S. D., where Grace Goodykoontz led her through the preliminary paces of voice culture Then she graduated from the Drake Conservatory of Music in Des Moines, Iowa, later studying with William Wade Hinshaw and Paul Savage.

It was while she was working with Mrs. Backus-Behr that this teacher took her and her husband, Bechtel Alcock, the tenor, to London. There Mrs. Alcock won instant recognition as a singer of exceptional ability. At Claridge's, where she made her London début, she won the favor of the music critics as well as that of personages ranking high in English royalty and society.

When Mrs. Alcock returned to New York she took advantage of an opportunity to sing for Walter Damrosch, conductor of the New York Symphony Orchestra, who placed his stamp of approval on her singing by engaging her as soloist for the orchestra's Southern tour. From this time on Mrs. Alcock's success was assured. She was engaged by Margaret Anglin to sing the prologue to her Greek plays given last Summer in the open air theater at Berkeley, Cal., and on her return to the East was engaged as a soloist for the Worcester Festival.

Mrs. Alcock's success at the Worcester Festival has already been recorded in these columns. As a result of her triumph there she received enough engagements to round out an active season which will include among others, appearances at the Huntington, W. Va., festival, the various Spring festivals in New Jersey conducted by C. Mortimer Wiske, a tour of recitals, an appearance with the Singers' Club in Cleveland and with the New York Symphony Orchestra in Æolian Hall, New York, on Dec. 17 and 19.

"I'm mighty proud that I got all my training right here in America," Mrs. Alcock said to a MUSICAL AMERICA man, the other day. "I came near taking a course in Europe, but I may now add that, fortunately, the war interfered."



Merle Alcock, the American Contralto. On the Right She Is Shown with Alfred Wiley, Conductor of the Huntington (W. Va.) Choral Association, and Anita Rio, the Soprano, During the Recent Festival in Huntington

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City's Executive Among Mr. Samoiloff's Auditors in Hotel Astor

At a meeting of the Emanuel Sisterhood in the Hotel Astor on Nov. 10, the soloist was Lazar S. Samoiloff, the Russian baritone and singing teacher of New York. Mr. Samoiloff was in excellent voice and his diction was well-nigh flawless. Highly applauded was his interpretation of the Prologue from "Pagliacci." Among the auditors was Mayor Mitchel.

The date for the third in the series of Copley-Plaza Morning Musicales being given at the Copley-Plaza Hotel, Boston, has been set ahead one week. The concert scheduled for Nov. 29 will be given on Monday morning, Nov. 22, when the program will be presented by Marcella Craft, soprano; Paul Reimer is tenor, and George Copeland, pianist.

"NO MORE HUSBANDS FOR ME," SAYS MAGGIE TEYTE

Soprano, Divorced from Eugène Plumon, Declares That Art and Matrimony Won't Mix

Maggie Teyte, the soprano, who is at present singing with the Boston Opera Company, was divorced in Paris on Nov. 12 by Eugène Plumon, a Paris lawyer, who is attached to the British expeditionary forces as an interpreter. They had been married since 1909.

Miss Teyte's independent traits made it impossible for them to live together happily, her husband asserted in his testimony. He said she rebelled with more and more determination and last November sailed for this country against his objections, after writing to him that she planned to start life anew.

In March last she reaffirmed this intention in a letter to Plumon. "Let me tell you once and for all that I have finished with married life," was her declaration of independence in that missive. This attitude constituted desertion and sufficient grounds for divorce, in the view of the Civil Tribunal of the Seine.

Miss Teyte was with the Boston company in Philadelphia last week when she heard of the granting of the decree. She had not contested the suit.

"No more husbands for me. Art and marriage won't mix. I'm through with married life—for fifteen years at least." Thus Miss Teyte was quoted by reporters in Philadelphia.

"I could not stay with M. Plumon in Paris and have my career. I must travel around everywhere. All art is selfish. It must necessarily be so to be art. No more husbands for me! from now on I have but one ambition, and that is limitless. It is to go on and on in my career and never stop."

"Do you, perhaps, still care for M. Plumon?" Miss Teyte was asked.

"I still care a little," she said, "but I believe I'd rather not talk about it.

"I am so glad, so very glad that I am no longer a Frenchwoman," she continued. "At least, I think I'm Irish once again. You see, when I married a Frenchman I became French. Now that I am separated from a Frenchman it would seem logical that I should cease to be French. I like that idea."

Miss Teyte's professional début was made eight years ago in the rôle of *Zerlina* in "Don Giovanni," produced at Monte Carlo. She was seventeen years old then. Her success won her a place with the Opéra Comique in Paris in the part of *Mélisande* in Debussy's "Pelléas et Mélisande." Her first professional appearance in this country was in 1911 with Andreas Dippel's Philadelphia-Chicago organization. She has made numerous American concert tours. She was born in Wolverhampton, England, and her family name of Tait she changed in her own case to Teyte when she found that the French could not pronounce it correctly in its original spelling. She studied with Jean de Reszke.

How the Trombone Impressed a Visitor to New York 65 Years Ago

[From a letter written sixty-five years ago by a man visiting New York, to his home in Durham, N. H.]

One individual had in the orchestra a metallic instrument which was made to stretch like a spy-glass, only it was much longer than a spy-glass and shaped like other instruments, after its own fashion. They called it a trombone, or something of that sort. It produced a quality of sound similar to that produced by tearing a very strong piece of cloth, only different in degree. It may, for aught I know, be a great favorite with dry-goods merchants.

Organ recitals on the instrument at Convention Hall, Tulsa, Okla., have been given during the fall by John Knowles Weaver, assisted by Robert Boice Carson and by Edward Kreiser, assisted by Ora Frost.

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PUBLIC MUSIC WELL SUPPLIED IN LINCOLN

Two Notable Concert Courses Inagurated by the State University

LINCOLN, NEB., Nov. 6.—The music committee of the State University, at Mrs. Carrie B. Raymond's suggestion, has adopted plans for musical convocations for the next two years, which will give Nebraska students unexampled opportunities for training in musical appreciation. It is very much doubted if any school in the country has a better program of public music, and certainly few have its equal. The plans as outlined call for two parallel series of programs. One covers instrumental music of the highest type. This series, already opened, is being continued by the performances of the nine symphonies of Beethoven, Mrs. Raymond at the pipe-organ supplementing the string quartet. These symphonies will be followed by overtures of the famous operas.

In addition, a parallel course in folk music is being given. This course opened on Thursday last, with a program of Scottish folksongs, sung before a large and attentive audience at the University Memorial Hall. To enhance the value of the program there were distributed to the audience printed synopses briefly characterizing the musical genius of the people from whose folksong the program was chosen. A printed essay by Professor Alexander, on the relation of folksong to music and poetry, was also distributed, offering a general introduction to the course. All these programs are free to the students and general public, and no University classes are scheduled at the time of their presentation. The program for Thursday was as follows:

"The Campbells are Comin'," Chorus; "Scots Wha Hae Wi' Wallace Bled," Men of the Chorus; "The Land O' The Leal," Roy Young and Chorus; "My Love Is Like a Red, Red Rose," "Fine Flowers in the Valley," "Hush-A-By, Darling," Winifred Hyde; Loch Lomond," Nell Kirkwood and Chorus; "Ye Banks and Braes O' Bonnie Doon," Women of the Chorus; "A Hundred Pipers and A' and A'," Chorus; "My Heart Is Sair for Somebody" and "Robin Adair," Winifred Hyde; "Auld Lang Syne," Chorus and Audience.

To follow are three programs of Irish, Welsh and English folksongs, concerts of German student songs and songs of the Tyrol; romance folksongs (French, Spanish and Italian); to be followed by Greek and Slavic songs, Russian, Bohemian, etc. Oriental, Hebrew and American songs will also be heard.

All symphony programs will be prefaced by a Saturday afternoon piano interpretation and lecture by Professor Dann. One student was overheard to say that "the mere enumeration of the musical treats in store was enough to excite the avarice of the ear."

The Week's Recitals

Daniel Jones, the new director of music at Wesleyan University, gave a pianoforte recital at the Temple Theater before a small but interested audience on Monday evening. His program included the Symphonic Etudes by Schumann; "Sonata Appassionata," Beethoven, and groups of Chopin and Liszt. These numbers were played in a most commendable manner.

A novelty was offered to Lincoln music-lovers during the week by Loretta DeLone, in the way of a harp concert. The audience spent a delightful hour listening to Miss DeLone's beautiful playing. Miss DeLone was ably assisted by Mrs. Raymond S. Murray, soprano, and J. E. Brill of Omaha, violinist.

Mrs. H. J. Kirschstein, director of music at the First Christian Church, reports that the church has signed a contract for the installation of a new pipe-organ, which will probably be dedicated during February. The first number on Mrs. Kirschstein's concert course will take place on Nov. 22, when Carrie Jacobs Bond will give a program of her own songs and stories.

Lincoln soloists who have appeared in concert elsewhere in the State during the last few days are J. Frank Frysinger, who gave an organ recital at Crete, and Clauddie Townsend, soprano, and Hazel Kinscella, pianist, who gave a concert at Clay Center. Sidney Silber, pianist, will give a program before the St. Cecilia Society, at Grand Island the coming week. Rabbi Jacob Singer has been invited to read a paper on "Hebrew Music" at the National Music Teachers' Convention in Buffalo in December.

Recital by Mme. Zendt

The second concert in the course of the University School of Music took place on Thursday evening at the Temple Theater, and was in the form of a song recital by Mme. Zendt of Chicago. Mme. Zendt was well received and her program, which contained a number of songs new to Lincoln musicians, seemed to please the audience. Among her most interesting numbers were "Nachtigall," by Brahms: "O si les fleurs," by Massenet; "Titania," Peterson-Berger, and "Life and Death," by Taylor. Mme. Zendt was the guest of Miss Jude Deyo while in the city.

A local event of more than ordinary importance was the annual piano recital of Mrs. Will Owen Jones, before the Matinée Musicale on Monday afternoon. Mrs. Jones was assisted by Helen Turley, contralto, and Hazel Kinscella, accompanist. Mrs. Jones was a charter-member of the club, when it was organized over twenty years ago, and her recitals always attract a large audience. On this occasion, her beautiful playing won for her the most enthusiastic of applause. Her program was made up of compositions by Bach, Corelli-Godowsky, Schubert-Liszt, Wagner, Debussy (whose "Puck's Dance" and "Gold-fish" were especially enjoyed), Poldini and Chopin.

H. G. K



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ARKANSAS MUSIC TEACHERS JOIN IN STATE ASSOCIATION

Temporary Organization Effected, with the Announced Determination to Standardize the Profession and Protect the Public from Incompetent Instructors—Choruses of Three Cities Heard in State Convention of Women's Clubs at Little Rock

LITTLE ROCK, ARK., Nov. 11.—The Arkansas Federation of Women's Clubs held its annual convention in Little Rock, Oct. 26, 27 and 28. Music received greater prominence, possibly, than at any previous convention. In addition to the attractive solo numbers heard at each session, a chorus, composed of members of the musical coteries of Little Rock, Stuttgart and Arkadelphia, directed by Sarah Yancey Cline of the Little Rock Festival Chorus, gave three delightful selections on the same evening that Mrs. Percy Pennybacker, president of the National Federation of Women's Clubs, was heard in a stirring address. The bringing together of this chorus, through the efforts of Mrs. C. M. Lutterloh, music chairman of the Arkansas Federation, was the first attempt made to unite the State singers in one body. Although many clubs did not respond, it was a good beginning and may lead to greater things. Among the soloists heard and enjoyed were Inez Neimeyer, contralto; Alma Colgan, pianist; Mrs. Fred Isgrigg, soprano, all of Little Rock; Miss Lusyhearn Broadstreet, soprano, of Pine Bluff, and Genevieve Headley, violinist, of Searcy.

Members of the music profession have long realized the need of a State Music Teachers' Association. During the convention of the Arkansas clubs, a meeting of all music teachers was called to perfect such an organization. Mrs. Effie Cline Fones was chosen temporary chairman and the following officers were elected: Mrs. Emil Trebing, president; Mrs. C. E. Whitney, vice-president; Laura Longley, treasurer; Mrs. G. H. Mathis, secretary. The constitution could not be completed at this time, but in its tentative form contained the following important points:

The object of the association shall be to standardize the music profession in the State; to protect the public from incompetent teachers; to serve as a mutual benefit for its members. The plan of submitting credentials for examination and investigation to a committee of non-professionals met with much approval, and some such method will probably be adopted. The list of charter members will contain the names of those enrolling the first month after the organization. The first annual meeting will be held in this city next April, during the week of the Little Rock Music Festival, at which time the requirements for entrance will be definitely passed upon.

Mrs. H. H. Foster, Arkansas president of the National Federation of Music Clubs, called a meeting of the presidents of the State music clubs on Oct. 26 and formed a local association, in accordance with a plan of the General Federation.

On the evening of Nov. 2 the Music Coterie, Mrs. Effie Cline Fones, president, gave the first of its series of artist concerts, a recital by Harry Evans, baritone, and Otto Fisher, pianist. The audience was the largest in the history of the club, and displayed warm appreciation for the work of the two artists. Mr. Evans displayed a fine voice, capable of a variety of emotional expression. The numbers especially enjoyed were "The Sands o' Dee," by Clay; "The Diver," by Loder; "Mother o' Mine," by Tours. Mr. Fisher proved himself a pianist of unusual ability. Superior qualities of technique and touch were shown in Chopin's Polonaise in A Flat. His playing of the descriptive number, "The Wind," by Alkan, and Scherzo, Op. 16, by D'Albert, were thoroughly enjoyed.

The Philharmonic committee of the Musical Coterie, Mrs. Will Henniger, chairman, gave its first concert Sunday, Nov. 7. The program was presented entirely by the Musical Coterie Orchestra, M. O. Barnes, conductor. This organization deserves the greatest commendation and the audience showed its appreciation in vigorous applause. A much enjoyed solo was sung by Mrs. DeEmmet Bradshaw, who is also one of the State's most gifted composers. Mrs. T. T. Cotnam delighted her hearers with her artistic and forceful reading of Olive Shriner's "Dreams."

Mrs. Will Henniger, contralto, sang at the Oklahoma Teachers' Association at Claremont, Okla., Nov. 6. E. C. F.

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 40



"Nothing like Success" is a good Motto for an ~~artist~~, but "Failures are, with heroic minds, ~~the~~ stepping stones to Success" is a better.

Katharine Goodson
Nov. 1915

Katharine Goodson, the distinguished English pianist, is now appearing in Concerts in the United States. For several seasons this exceptional artist has made tours here, winning the wholesome respect and admiration of a host of devotees of the best in music.

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Ethelynde Smith, the soprano, who will give her seventh recital shortly in Portland, Me., has had a number of important engagements already this season, among them a recital at Wheaton College, Norton, Mass. She has been engaged for an appearance as soloist with the Springfield Symphony Orchestra, Springfield, Mass., Nov. 21, and will make her fifth recital appearance at Melrose, Mass., early in the season. Other engagements include a recital at Mount Holyoke College, Drexel Institute, Philadelphia, Aurora College, Aurora, Ill. She will also appear in recital at Laconia, N. H., and in a series arranged by the Board of Education of Newark, N. J. She has already been engaged for the opening recital in the Van De Mark American Artists' Series, Lockport, N. Y., in September of next season, and she will shortly give her third recital before the Music Club of Newbury, Vt.

ANNA CASE FÊTED IN NATION'S CAPITAL

Soprano Honor Guest of Press Club after Her Washington Recital

WASHINGTON, D. C., Nov. 12.—Like a vision of loveliness fresh from an artist's brush, Anna Case stepped upon the stage of the National Theater this afternoon as the chief artist of the third concert of the Ten Star Series offered by T. Arthur Smith. And her voice was just as beautiful as herself, fresh, flexible, full of color and with a range that was exceptional. Her interpretations were captivating, holding her audience tense during her singing and causing it to burst forth in hearty demonstrations of real enjoyment.

It was especially gratifying that she gave a glimpse into her operatic powers, despite the fact that her program also included eleven songs. Her presentation of the Mad Scene from "Lucia" was exquisite, displaying the remarkable coloratura qualities of her voice, while "An non credea" from "Sonnambula" was so enthusiastically received that the audience refused to leave the theater until Mme. Case responded with an encore. Her songs, varying in temperament, were delightful, "Thy Hidden Gems are rich beyond all Measure (Korsakoff) being especially captivating and "That's the World in June" being accorded an acknowledgment of applause from the composer himself, Charles Gilbert Spross, who was at the piano.

The assisting artist at this concert was Overton Moyle, who made his initial bow to Washington on this occasion. His deep, rich bass voice was especially effective in "The Calf of Gold" from "Faust"; "Pilgrims' Song," Tschaikowsky, and "Invictus," Huhn. As an accompanist, Charles Gilbert Spross was most artistic.

Anna Case was the guest of honor of the Press Club to-night when a special "ladies' night" was held for her. Though the prima donna was compelled to refrain from singing as she had intended, Felix Garziglia, French pianist of this city, came ably to the rescue and furnished the musical end of the entertainment. His varied selections brought out his brilliant and delicate interpretative powers and were highly appreciated. W. H.

Series Planned for Plainfield, N. J.

Charles Prescott Poore, the New York manager, has announced a series of four recitals at the Plainfield High School Auditorium, Plainfield, N. J., on Tuesday evenings, Nov. 30, Jan. 11, Feb. 29 and March 28. A special Christmas matinée will be given on the afternoon of Dec. 28. The artists who will appear in this series are Kitty Cheatham, the distinguished diseuse; Paul Swan, classic dancer; Cecil Burleigh, violinist-composer; Alice Coard Johnson, pianist; Martin Richardson, tenor; Betty Booker, soprano; David Griffin, baritone; Mildred Dilling, harpist; Valerie Deuscher, singer of folksongs in costume, and Hilda Beyer, interpretative dancer.

Extended Concert Tour Planned for Marie Kaiser

Manager Walter Anderson has arranged for Marie Kaiser, soprano, immediate bookings as follows: Kansas City, Nov. 26; St. Louis, Nov. 27; Indianapolis, Nov. 29; Cincinnati, Dec. 3; Cleveland, Dec. 8; Pittsburgh, Dec. 10; Richmond, Dec. 11, and Philadelphia, Dec. 16. A tour is being booked for the early spring, which will extend to the Pacific Coast. Miss Kaiser is also to appear with the Boston Handel and Haydn Society, Pittsburgh Male Chorus, Fall River Woman's Club, etc.

SAN DIEGO'S CLUBS OPEN ACTIVE SEASON

Kreisler in Amphion's Series—Choral Society Gives Fine "Elijah"

SAN DIEGO, CAL., Nov. 8.—The Amphion Club, Gertrude Gilbert, president, presents five artist concerts this year. The opening concert was given by Fritz Kreisler at the Isis Theater. Every seat available was taken and too much praise cannot be given this genius of the violin.

The first of the monthly programs by the best local talent of the city was given by Mrs. Sanley Piper, soprano, Merril Baldwin, 'cellist, with Grace Bowers and Ethel Widener at the piano.

The Music Teachers Association gave its opening concert in the patio of the Seven Counties' Building. The program was in charge of Mrs. L. L. Rowan and those assisting her were Mrs. Florence Shinkle Gray, pianist; Mrs. Helen-Engle Bosworth, violinist; Dean Blake, baritone; L. W. Crandall, dramatic reader, with Ethel Widener and James O'Conner at the piano.

Two programs have also been given by the Mendelssohn-MacDowell Club. The first was a reception at the home of the president, Mrs. H. H. Farnham. The program was given by Dr. and Mrs. Lionel C. Vierson. Mrs. Florence Shinkle Gray was the able accompanist.

Mr. and Mrs. William John Scholl opened their beautiful home on Alameda Drive for the second program. Those taking part were Mrs. Florence Kelton, pianist and Mrs. Lola Broderson, with Ethel Widener, accompanist.

The People's Chorus, under the leadership of Willabald Lehman, is having weekly rehearsals of Handel's "Samson." A great improvement over last year's work is the result of a more severe entrance test.

The San Diego Choral Society's first offering was Mendelssohn's, "Elijah," given last week in the ball-room of the Grant Hotel. Those taking part in this great work were: Harry Clifford Lott, baritone; Howard Kavanagh, tenor; Mrs. A. H. Farrish, soprano; Lillian Wheeler, soprano, and Iva Hamilton, contralto. Special mention should be made of the splendid work by Mr. Lott. W. F. R.

Organ and Song Recitals in Oklahoma City

OKLAHOMA CITY, Nov. 9.—Edwin Vaile McIntyre, organist of the First Presbyterian Church, gave the first concert of his popular series on Saturday evening. He was in splendid form. A most artistic contribution was his organ arrangement of the Sibelius "Finlandia." Mrs. W. M. Robertson, contralto, assisted most capably.

Mme. Cara Sapin, contralto, and Rafael Diaz, tenor, of the Boston Grand Opera, assisted by Louis Bresser, violinist, and Beatrice Holbrook, pianist, gave a most successful concert at the High School Auditorium last evening. C. H.

Concert of Armenian Music Given in Worcester

WORCESTER, MASS., Nov. 9.—Armenian folk songs and other music were presented last night in Horticultural Hall, when A. Shah-Mouradian, Armenian tenor of the Grand Opéra of Paris, appeared in a concert under the sponsorship of the Worcester Azkanuver-Haiouhyatz. Assisting him were Mme. Zabelle Panossian, soprano; Eugenia Slattery, harp, and Margaret Slattery, violin. About 800 were present. M. Mouradian's numbers included "Armenia," Komidas Vardaped; "Tzain dour, ov Tzovag," Raffi; "Oror Dadrag," Vardabed, and a group of Armenian songs by Vardabed. R. W. P.

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Specific Instances of Respective Achievements in Each Form of Music Compared to Show That Our Creative Workers Are Not Receiving Their Just Due—Some Considerations Which Must Be Taken Into Account When Reckoning Up Our Status in World's Musical Art

By JAMES P. DUNN

WRITING in a recent issue of MUSICAL AMERICA, "Mephisto" says: "People talk about there being no composers in this country. If players, singers and conductors would only give the native composer half a chance many a man now unknown would become famous at once." It is to the first sentence in the above quotation that the writer would like to direct attention: "People talk about there being no composers in this country."

"We have no composer, or at least no composer of the first rank," say persons professing to have some knowledge of native musical achievement. This impression is so widespread, so harmful to the cause of American creative art, and above all so untrue that it is high time it be dispelled. If our own composers are ever to receive from our public the encouragement and support that is their due, there ought to be a more widespread knowledge as to what their achievements and status actually are in order that recognition may be commensurate therewith.

Turning on the Limelight

It is the contention of this article that in practically every branch of musical art native composers are producing or (more emphatic) have actually produced compositions which are in every way the equal of contemporary foreign achievements, and moreover in quite a few cases superior to them. The foregoing is a bold statement, and yet susceptible of proof. Let us examine the more important branches of musical composition, turning the limelight on the doings of the American, and then with an equally strong glare on those of the contemporary foreigner, measure the one against the other and see who comes off the better.

Let us begin first of all with absolute music. Taking the orchestra, if we examine the doings of Europe in the symphonic form within the last twenty years we meet the symphonies of Rachmaninoff, Mahler, Elgar and Sibelius. What



James P. Dunn, President of the Jersey City Musicians' Club

has America to match against the offerings of these men which will bear out the statements made earlier in this article? To these the writer would oppose the works of such a man as Edgar Stillman Kelley, whose "New England" Symphony is perhaps the finest symphony yet created by an American. Here is presented a work which in all the attributes of a great enduring musical work favorably compares with anything Europe has recently offered us. Lack of space precludes the discussion of the symphonies of several other Americans, but it would not be amiss to mention the very fine works of John Knowles Paine, Op. 23 and Op. 34, and the Chadwick Symphony in B Flat.

In Program Music

Passing over to the domain of program music we must notice that the greatest works in musical art created since the days of Wagner, are the tone-poems of Richard Strauss. These, indeed, are hard to match, yet even here in the domain of Europe's greatest musical achievement can the New World present a work which does not pale alongside the creations of the most marvelous musician of contemporary times. I refer to Henry Hadley's tone-poem "Salomé"—a wonderful example of the realistic school—to which the writer is inclined to give first place among American achievements in this field.

In making this statement the writer has in mind the MacDowell tone-poems, "Launcelot and Elaine," and "Hamlet and Ophelia," but believing MacDowell's chief glory lies in other fields, will pass by this point without debate, except to add that they and such works as G. T. Strong's "Undine," Paine's symphonic poem, "The Tempest," Victor Herbert's "Hero and Leandro" offer ample proof that the New World is not far behind such foreign masters of the tone-poem as Hausegger, Dukas and Rachmaninoff.

Overtures and Concertos

It would also be insufficient to fail to mention that in other orchestral fields such as the overture, etc., we are not at all behind. What has contemporary Europe to offer that is finer than the great Chadwick overture "Melpomene"? Or let us take the instrumental concerto. The only pianoforte concertos composed in Europe during the last twenty years whose worth seems definitely established are those of Rachmaninoff. Against these we have the beautiful MacDowell concertos, No. 1 in A Minor; No. 2 in D Minor, and the equally beautiful, though less known work of Camille W. Zeckwer. In the field of the violin the old world has only given us recently the concertos of Sibelius and Elgar; works whose value has not been definitely proven. In the meantime an American musician, Max Bendix, has given us a violin concerto of at least equal merit, even if still in manuscript.

Chamber Music Field

Passing on to the chamber music we find the attention of the musical world absorbed in the experiments of Arnold Schönberg. As his works are so bizzare, exceptional and unheard of in scope, plan and execution, and as their worth is not at all accepted, he would be an unfair standard of comparison. Taking such works as the Glière string quartet, the Arensky quintet, Max Reger's chamber music or Florent Schmitt's music for wind instruments as representative of modern Russia, Germany and France, we of America can point with pride to the string quartets of Chadwick, Stock and Ferrata, the piano quintets of Zeckwer and the music for wind instruments of Christiaan Kriens in addition to the trios, violin sonatas and other chamber works of such men as Arthur Foote, Rubin Goldmark, Daniel Gregory Mason, David Stanley Smith and the blind composer, Edwin Grasse.

Notable Sonatas

It is, however, in the domain of the piano sonata that, the writer believes, lies the most glorious page in the history of American music. I refer to the "Eroica" and "Tragica" Sonatas of Edward MacDowell. In his work on the American composer, Rupert Hughes contends that they are the greatest works in this form written since the days of Beethoven. This is a sweeping statement and in subscribing "Amen" to it the writer has in view the sonatas of

[Continued on next page]

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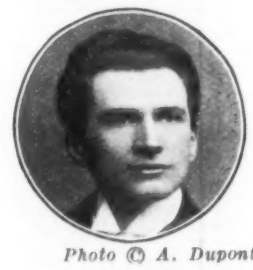


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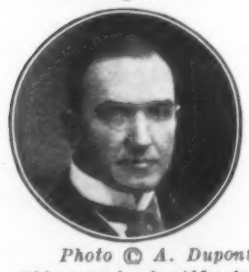


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Our Composers To-day Hold Their Own with European Contemporaries

[Continued from page 23]

Schumann, Chopin, Liszt and Grieg. But with all his veneration for the wonderful masterpieces able as he is to call into memory every part of the MacDowell works, he must award the palm to these, perhaps the chief jewels in the glorious diadem of artistic America.

Let us now pass on to that domain in which music is the servant or at least the handmaid of a text. Opera naturally first attracts attention. Here we at once encounter the overshadowing form of the king of all living musicians, Richard Strauss. Truth compels us to say that we can offer nothing comparable to his "Electra," "Salomé" or "Rosenkavalier." Yet Germany, from the death of Wagner (1882) till the advent of "Salomé" (1905), a period of twenty-three years, produced absolutely nothing (if we except "Hänsel und Gretel"), really worth while, and against this period of silence America can offer some works of which she can indeed be proud.

Fair Showing in Opera

We also must take into consideration the school of Italian opera. Leoncavallo and Mascagni have each given us one acknowledged masterpiece, Wolf-Ferrari and Puccini three or four. Yet it is interesting to notice that some American operas I am about to mention are far better works than the latter's latest effort, "The Girl of the Golden West," and at least the equal of the minor Italians, Giordano, Montemezzi and Franchetti. The works I refer to are Herbert's "Natoma," perhaps the summit of American operatic effort; Parker's "Mona" and "Fairyland," Damrosch's "Scarlet Letter" and "Cyrano," Nevin's "Poia," Converse's "Twilight" and Klein's "Kenilworth."

In France, Debussy has created in "Pelléas" a work of such peculiar originality that no country can hope to match it, but with the creations of some of the lesser Frenchmen, as for instance Fevrier's "Monna Vanna," the works I have enumerated hold their own very well. The creations of the Englishman Holbrooke and the contemporary Russians have not as yet reached us so we have no means of comparison. Generally speaking we may say that the contest in the operatic field is not so favorable to the living American composer, but that he at least has made a fair showing there is no denying.

An Oratorio Triumph

Examining next the field of oratorio, we may generally observe that it is one of the least pursued forms of composition. From the early part of the last century, since the days of Mendelssohn's work, Europe did not produce any oratorio of first rank until the recent composition of Elgar's "Dream of Gerontius." This is indeed the master work of recent years, but Americans may point with pride to the "Hora Novissima" of Parker, a work which amply upholds the reputation in this field against not only the above, but the works of Taubmann, Georg Schumann, Hartmann and Perosi.

The mention of the latter brings us to ecclesiastical music and while Perosi has indeed written wonderful masses, America can bring forward those of P. A. Yon, Bruno Oscar Klein and E. J. Biedermann. It is, however, for the service of the Protestant denominations that our composers have done some of their best writing. The number of such composers is as large as to preclude even mention, but the type and character of their work is excelled by the living composers of no other nation and perhaps equalled by only one, Russia, whose composers are doing great work for the service of the Greek Church.

Superior in Songs

The song is the field in which the writer is of the opinion that, averaged up and taken "by the large," the American is the present superior of all nations. Here again we encounter the towering presence of Richard Strauss. But what nation, I ask, could present such a collection of songs by contemporary composers as offered by that admirable artist Percy Hemus in his all-American song recitals? Take such names as Huhn, Woodman, Fay Foster, Homer, Philip James, Gilbert, Farwell, Arthur Bergh, Cadman, Bartlet and others too numerous to mention, or others whose names have been mentioned under other heads. Is any nation producing better songs than theirs?

Such, then, is a summary of the work of American composers during the last thirty-five years. In making it the writer is conscious of many omissions. He is well aware of his failure to mention such sterling American musicians as Loeffler, Arne Oldberg, Mrs. Beach, Rossetter Cole, Humiston, Arens, the Misses Lang, Branscombe and Daniels, G. F. Bristow, Pratt, Rogers, Shelley, Kramer, Gilchrist, Wilkes, Sternberg, Burleigh, Ayres, H. Brooks Day, Deems Taylor, Carpenter, Boyle and many others. Nevertheless his apology must be that he only selected such works and writers as served the immediate purpose of proving his thesis.

Unfavorable to Composition

It should also be pointed out in justice to all contemporary composers that the present stage of the development of musical art is not exactly favorable to composition. Modern music has only come to a state of fruition within the last one hundred and fifty years, passing with a rapidity unequaled in any other art the cycle of classicism, romanticism, realism and impressionism. A study of the comparative history of all arts shows that this period is always followed by a flagging and more or less dearth of creative activity. Such is the case with music. Witness the harmonic contortions of Schoenberg and Debussy, the extravagances of Stravinsky, the color machines of Scriabine, and the bewildered flounderings of so many of our modern composers in their struggles to find new channels for musical progress. And such is the time of the arrival of the American composer. That he holds his own, names and works mentioned make evident.

Attention also must be called to the fact that in the foregoing summary native musicians have been measured not against those of any one country but have been examined and judged by the standard set up by the contemporary effort of the entire outside world. Yet in spite of the fact that he more than measures up to it, in spite of the imposing array of American names of genuine musical distinction, in spite of the record of positive high achievement set forth in the foregoing paragraphs, people have the monumental cheek actually to tell us (and what is more, believe it!) that there are no American composers and there is no native musical art.

Fallacy of Nationalism

Moreover, they tell us that American music "has not found itself," and prate about our lack of nationalism. What is this mysterious thing they would have American music find and why this worship of the fetish of nationalism? Would they have the American composers assemble in solemn conclave and like the mice in Æsop's fable, endeavor to "bell the cat" with the conglomerate idiosyncracies of negro and Indian folk tunes, crazy scales, outlandish harmonies, distorted syncopations or any other tags that suit their fancy? America is the melting pot of the nations of the earth and it is only a natural sequence that its music should reflect and mirror, as it actually does, the characteristics of that of all nations.

Away then with the worship of false idols. Is it not high time that all these ideas be dropped, that we give unto Caesar what is Caesar's and accord our own composers what is the just due of their actual accomplishment and that some attention be given to how they and their work may be helped along the thorny path of all true artistic progress and some serious consideration given the "Needs of the American Composer"?

ITS FIFTIETH ANNIVERSARY

Germania Society of Newark Celebrates —Schumann-Heink the Soloist

NEWARK, N. J., Nov. 13.—The Germania Singing Society celebrated its fiftieth anniversary on Friday evening by a choral concert at which Mme. Ernestine Schumann-Heink, the famous contralto, was the soloist. An appearance of Mme. Schumann-Heink in Newark invariably means a capacity audience and last night was no exception. There were many standing.

The contralto's numbers included a group of German songs by Schubert, Liszt, Loewe, Franz, Strauss and Reger; Gertrude Ross's "Dawn in the Desert," James H. Rogers's "War," Frank La Forge's "Before the Crucifix," Fred E. Weatherly's "Danny Boy" and G. W. Chadwick's "Danza." Her last group included Hugo Wolf's "Heimweh" and Schubert's "Die Allmacht." The great singer was recalled again and again after each group and added extra numbers. In acknowledging the applause, Mme. Schumann-Heink justly presented her accompanist, Edith Evans, whose performance was deserving of recognition.

The society sang to good effect Franz Abt's "Am Morgen"; Mozart's "Wiegenlied" (repeated), G. Wohlgemuth's "Pappelmäulchen" (repeated) and Neumann's "Warnung vor dem Rhein." This song was the medium through which the Germania captured the Honorary Prize in the Kaiserprize Class at New York in 1909.



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Egon Pollak, the New Wagnerian Conductor, Arrives in Chicago

CHICAGO, Nov. 5.—Egon Pollak, who will conduct the German operas during the Chicago season, arrived here yesterday from Frankfort-am-Main. Cleofonte Campanini has been trying to get this stalwart young German conductor over here for several seasons, but his permanent engagement at the Municipal Opera in Frankfort-am-Main has prevented. This year he gained a three-months' leave.



Photo Bain News Service
Egon Pollak

"All the local German opera companies this season are proceeding with their plans as usual," said Mr. Pollak. "The Government has been particularly good to the artist. The Intendant of the Royal Opera House in Berlin established the Musicians' League, so that everybody's rank, position and condition were absolutely understood, and the various musical and operatic organizations have been sustained practically as they were before the opening of hostilities. None of the great artists has been allowed to expose himself in battle, and very few musicians have been drafted outside of the military bands."

Egon Pollak was born in Prague, Bohemia, thirty-two years ago, the same city that fathered Gustav Mahler and Josef Stransky. Young Pollak's father was much opposed to music as a profession, and when his son had achieved a high school education he sent him to the University of Gottingen, where he spent three years studying mathematics. His love of music, however, was unquenched and he studied that secretly. The death of his father removed opposition, and having received his degree as master matheematician, he journeyed to Vienna and studied with Hans Richter, who advised him to take up serious work in music with Director Knittel of the Conservatoire at Prague. Here he continued three years, studying piano, violin and theory. He occupied the first chair at the Naus Deutsches Theater in Prague, under the direction of Angelo Newman.

Herr Pollak soon gave a decided impression of his own leadership, and was appointed to the direction of the Prague Opera. Then he served two seasons in Leipsic and was selected by Henry Russell to direct "Parsifal" last year in Paris. He also conducted the Wagnerian operas in London.

GABRILOWITSCH OFFERS ALL-BEETHOVEN PROGRAM

Second of Pianist's Historical Recitals in New York Played Before an Audience of Great Size

They who still believe that Beethoven's music is not sufficiently venerated by New Yorkers could not have formed a part of the capacity audience which gathered at the second of Ossip Gabrilowitsch's historical recitals in Æolian Hall last Saturday afternoon. The great Russian pianist's program was all Beethoven; as such, it was a sterling example of its kind. Three sonatas were included, that in A, Op. 2, the "Appassionata," and the A Flat, Op. 110. After the early sonata were played the Variations in C Minor, Op. 36, and the lovely G Major Rondo, Op. 51.

We have come to expect pianism of the very first water from Mr. Gabrilowitsch. Nor did this event occasion the slightest measure of disappointment. As always,, the pianist's technique was absolutely impeccable; his touch, too, had that translucence with which it is generally distinguished. The present writer believes that advancing years have robbed Mr. Gabrilowitsch of none of that poetry which he displayed on his first visit to New York. It is a graver, more comprehensive order of poetry, to be sure, but it remains refined and instinct with tenderness.

It were a pleasurable matter to discuss in detail Mr. Gabrilowitsch's performance of these noble works. But space hardly permits. His conceptions were at all points charged with conviction and grandeur. Particularly enthralling was the Rondo. Each of the sonatas was played without pauses between the various movements. Since this precludes distressing fractures of artistic continuity, it would seem an admirable practice. The gain in homogeneity assuredly justifies it.

So many wished to hear the recital that seats were placed on the stage and about 150 music-lovers were ranged about the piano. Mr. Gabrilowitsch refused steadfastly to grant a single encore. None should have been asked; the program was long and comprehensive enough to appease the most ardent admirer of this Russian pianist's art.

B. R.

Whitehill to Sing "Tre Re" Rôle in Chicago Opera Opening Week

Clarence Whitehill, the Wagnerian baritone of the Metropolitan Opera Company, will make two appearances with the Chicago Opera Company during the first week of its season. He will be heard as *Wolfram* in "Tannhäuser" for the first time in some years and as *Archibaldo in* "L'amore dei Tre Re" for the first time on any stage, both of which rôles are well suited for his voice.

HUNEKER ON SCHÖNBERG

WRITING about one of the most extreme works of Schönberg, James Huneker, in his latest work, "Ivory Apes and Peacocks," says:

"Your nerves . . . are literally pinched and scraped. . . . Perhaps the Hebraic strain in the composer's blood has endowed him with the gift of expressing sorrow and desolation and the abomination of living. . . . What kind of music is this, without melody, in the ordinary sense; without themes, yet every acorn of a phrase contrapuntally developed by an adept; without a harmony that does not smite the ears, lacerate, figuratively speaking, the eardrums; keys forced into hateful marriage that are miles asunder, or else too closely related for aural matrimony; no form, that is, in the scholastic formal sense, and rhythms that are so persistently varied as to become monotonous—what kind of music, I repeat, is this that can paint a 'crystal sigh,' the blackness of prehistoric night, the abysm of a morbid soul, the man in the moon, the faint, sweet odors of an impossible fairyland, and the strut of the dandy from Bergamo? (See the Gouraud poem.) There is no melodic nor harmonic line, only a series of points, dots, dashes, or phrases that sob and scream, despair, explode, exalt, blaspheme."

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RECITALS, CHURCH WORK AND TEACHING FOR LOUIS KREIDLER

CHICAGO, ILL., Nov. 6.—If the Century Opera Company did no other good in Chicago by its disbanding here last winter, it caused one of its most desirable members to locate among us. Louis Kreidler the distinguished baritone, is by this time a full fledged Chicagoan with his home on the south side and his studio in the Fine Arts Building.



—*Photo by Matzene*
Louis Kreidler

He is most enthusiastic over having been appointed soloist at the Second Church of Christ, Scientist, one of the most sought after positions in the city. This work will not be new to Mr. Kreidler as the earlier years of his musical career were spent in church and concert work, as well as teaching in the East. He has been in possession of his studio only since October 1, but since that time has already enrolled a large class of pupils, who appreciate the combination of having one who has had such a wide experience not only on the operatic stage, but as a successful teacher of voice.

As indicated by his success on the operatic stage in so short a time, Mr. Kreidler has a wonderful capacity for work. He was always known by his colleagues as a very quick "study," but he avowed that his colleagues never knew how many hours he spent in study. After devoting several hours with his accompanist on the program of his recital, which, by the way, takes place in the Fine Arts Theater, Nov. 21, he drew out of his music cabinet a score of Bach's Christmas Oratorio as he called it "for a little diversion." Thus it is evident that he is a worker.

A Bach Enthusiast

When asked if he was particularly fond of Bach, Mr. Kreidler replied: "Who could have spent the years in Bethlehem, Pa., that I have, and not worship at the shrine of Bach." He told an experience on a train last spring in going to an orchestra rehearsal for a concert at which St. John's Passion, was to be performed and in which Mr. Kreidler was one of the soloists. At Bethlehem he met an old friend and a Bach enthusiast who entertained him all the way, enumerating artists who could and who could not sing Bach and who had met their Waterloo at Bethlehem at the Bach festival, so that by the time they reached Philadelphia, in spite of his having sung operas by Strauss, Wagner, Wolf-Ferrari, d'Albert, Puccini, etc., he could not help asking himself the question, "Can I sing Bach?"

Of the true answer to which he was not fully convinced until after the rehearsal, when Dr. Wolle congratulated him for the assurance with which he sang the score, and, later, by the favorable comment by the press on his work at the performance.

Mr. Kreidler, besides being a serious artist, is a real boy at heart and he finds lots of time for recreation. For instance, he enthuses over Chicago's park systems and never tires traveling in his car over the miles and miles of boulevards.

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The Tired Music Critic

To the Editor of MUSICAL AMERICA:

I think we all feel keen sympathy for the music critic on a great metropolitan daily; sympathy because of the difficulties of his position and its onerous responsibilities. His lot is not an easy one, and he must keep eternally at it. For one thing, he must constantly listen, listen, listen—which everyone knows is of itself fatiguing. Not only must he listen so many hours a day, but he must give public account of all he hears, public judgment as to the merits or demerits of the performance; must carefully weigh the pros and cons—must know how the thing should be done, how it has been done before, and how it is being done now; then he must give the verdict. It is true, the critic must be just, but this fact need not deprive him of all the "milk of human kindness"; he must needs be honest, yet he can also be merciful; stern, yet capable of sympathy.

Another thing. We expect him to be as careful in judgment at the close of the season as at the beginning. This is really quite unreasonable of us; we ought to see that the critical faculty is liable to become somewhat frayed at the edges after the wear and tear of such a strenuous season as the last proved to be.

We were very glad the Tired Daily Music Critics could rest from their labors for the summer, and go trout-fishing, motoring, mountain climbing, or do anything and everything which would make them quite forget the toils of the concert room and the hosts of new artists likely to be lying in wait for them in the fall.

The Daily Critic has had his beautiful summer of rest and refreshment, and now at the opening of the season he is once more in his accustomed place. We are glad to see him there, and look for a cheerful vigor in his appearance, commensurate with his weeks and months of happy holiday.

But what is this? The D. C. takes his usual seat in the left center of the hall, but he has the same tired look he wore at the close of last season. In fact, he is already so weary of it all that he can only remain a short time in the confined air of the concert room. We note this fact with foreboding: we fear he will never outlast the season just ahead, a season which promises to be the richest and most varied in our musical history.

We ourselves are not critics—we are only lovers of good music, and we know what good music is! We listened recently to Godowsky's marvelous performance and found him playing with more reverence, more repose in tempi and with a new note of appeal in his tone; but the D. C. did not discover these. He did not find contentment in Beethoven, nor did he relish the Brahms; therefore he did not hesitate to pronounce adverse judgment on the conception and interpretation of one of our greatest pianists.

We also heard the duo recital by two newcomers, who made a bid for public approval in classic and modern works. We found these young musicians serious and very much in earnest, playing their long and exacting program from memory with clearness and understanding. The D. C. did not care about encouraging their efforts; he did not even attend, or, if he did, he treated the recital as beneath his notice.

Again we attended a piano recital. This time it was one given by a representative American, even a born New Yorker—Marguerite Melville. Here was a rare opportunity for the D. C. If he be public-spirited, if he uphold American ideals of talent, perseverance and ability, he could have made this occasion one for an adequately just, but at the same time sympathetic review. If he could not find highest musicianship in the opening numbers, the least he could do was to remain and listen further, to see if he, too, could not be touched by the many saving graces which the pianist exhibited from the very first. But no, he must leave after the second number, though no other concert claimed his attention at that time. Thus he missed all the charm of the Schumann, Brahms and the new pieces. We found the special appeal of Melville's playing in true, musicianly sincerity and a poetic conception. This poetic insight was felt by the audience and was expressed by many musicians who greeted the pianist afterward. It may be added that in MUSICAL AMERICA were found just and musicianly reviews of the work of all these concert-givers.

It goes without saying that the great metropolitan dailies have a far wider circulation than even the best musical journal; they reach the masses. It is not a point of monetary values, for the artist advertises freely in all. The question is: Has the D. C. a right to pull down the great artist or even the rising one, to interfere with his artistic fame or earning power, by means of careless, indifferent or unjust criticism? We feel he has *not* the right.

We feel the Daily Music Critic needs to experience a change of heart, for he has not started out as we hoped he would. How he might have encouraged and welcomed back our American artist, who has successfully toured many other countries, who is not only a fine pianist, a teacher of great experience, but a composer of ability!

However, the musical season is at its opening. There is yet time for the D. M. C. to learn sympathy as well as severity; to be kindly as well as just.

HAROLD BARTON.

New York, Oct. 30, 1915.

What the National Opera Club Seeks to Accomplish

To the Editor of MUSICAL AMERICA:

What America needs to-day and what she is slowly, but surely acquiring is the ability to enjoy opera for art's sake; not because a Caruso or Farrar is singing the principal rôle, but because of the beauty the opera possesses in itself.

The National Opera Club of America, Inc., which is now only in its second season with a membership of more than 800 already, hopes for wonderful results along these lines by educating the audiences. Havrah Hubbard is to be the official club lecturer and a number of prominent artists have been secured to illustrate the operas to be analyzed by the club during the season.

Two scholarships are to be given this year, one by the club and one by Mr. Aborn, to comprise lessons in dramatic art, stage deportment, operatic traditions, make-up, etc. All applicants must be club members, as well as finished singers, as no vocal lessons are included in the course. The trial will take place the latter part of the present month.

The club has been fortunate enough to secure a block of seats for twelve Saturday evening performances at the Metropolitan Opera House this season, and members wishing to be subscribers should communicate with Mrs. Ida Powell Priest, the club secretary.

Mme. Von Klenner, founder and president of the organization, begs to announce that in no way is this club affiliated with any other club in New York City, our work being along entirely different lines.

The club meetings will be held, as last year, in the Astor Gallery of the Hotel Waldorf-Astoria. The topics for the season are: Russian Opera, Oct. 14; Italian Opera, Nov. 11; French Opera, Dec. 9; German Opera, Jan. 13; American Grand Opera, Feb. 10; Wagner Grand Opera, March 9; Grand Opera Novelties, April 13; Grand Opera in English, May 11.

Respectfully yours,

ALICE WOODROUGH CHAPMAN.

Brooklyn, Nov. 11, 1915.

Mary Pickford as "Butterfly"

My Dear Mephisto:

As a subscriber to MUSICAL AMERICA and a regular and most interested reader of your "Musings" therein, I take the liberty of writing you. Being familiar with Miss Farrar's *Cio Cio San*, I have been particularly interested in your criticism of her interpretation of the rôle and have, in fact, been inclined to disagree with you.

Yesterday, however, I went to the Strand and saw the film version of "Butterfly" with Mary Pickford in the title rôle and I have changed my mind. If you have not already done so and can either find or make the opportunity, by all means go and see her. I should consider it a personal favor if, having seen her, you would tell us in an early issue of MUSICAL AMERICA what you think of her. I believe she puts into the character that quietness and reserve which you find lacking in Miss Farrar's presentation. Certainly there is no question but that she makes fully as strong an appeal to her audience as does the vivacious "Gerry."

I might add that having the week before seen Farrar's film version of "Carmen," I was in a peculiarly fortunate position to compare the two personalities. And as I prefer Miss Farrar's "Carmen" to what Little Mary might give us, so I must admit I prefer Miss Pickford's *Cio Cio San* to anything I have ever seen Farrar do with it.

Please do not understand from this that I do not consider Miss Farrar a great artist; I do, and am proud to call her a fellow American.

With cordial greetings and the hope that you may favor me in your "Musings" with as early a reply as convenient, I am

Yours very sincerely,

Mrs. J. VAN CLEFT COOPER.

Mount Vernon, N. Y., Nov. 10, 1915.

Encouragement from New South Wales

To the Editor of MUSICAL AMERICA:

I see by your paper—of which I am a subscriber—that you are endeavoring to bring forward American music, and I wish to indorse your great cause. As you will see by the inclosed program, I have just completed a series of song recitals—the last one being of Australian composers.

For next season, if any of your publishers care to send me a comprehensive selection of representative American songs for bass voice, through Messrs. Paling & Co., I shall be pleased to retain and pay for those that suit me, and sing them next season at my recitals. I ordered a large amount of Ditson's publications this year, through Paling's, and if they had an anthology of American songs like these French volumes, I should be glad of it. But in ordering it is difficult to know what to order, and I have had to pay for so much useless rubbish this way, that in this matter I have thought it expedient to write to you.

You would have been very surprised at the quality of the Australian songs. Alas, we have yet to raise a publisher for the real music.

By the way, do you know where Dr. Wüllner is these days?

Wishing you every success in your great work for American music, I am,

Yours faithfully,

NELSON ILLINGWORTH.

Sydney, N. S. W., Oct. 19, 1915.

[Dr. Ludwig Wüllner is at present in Berlin, where he has been giving a series of song recitals and dramatic recitations.—Ed. MUSICAL AMERICA.]

Slurs and Ties

To the Editor of MUSICAL AMERICA:

The matter of slurs and ties in our musical notation has been the source of much confusion and a matter of considerable difficulty to the young, as well as to those slow of vision or perception.

As a teacher of experience, desirous of helping both beginners and those who grapple with the combination of polyphonic music—at piano or organ, or with vocal and orchestral scores—I have evolved a simple, yet practical idea, which promises to help both composer and performer by a graphic and self-evident device.

It is to distinguish the tie from the slur, by carrying the "tie" *through the tied note*, thus automatically canceling all impulse to repeat.



James Francis Cook, editor of *The Etude*, has suggested to me that you would doubtless be interested to know of this.

Will your readers write me if they favor the adoption of this idea?

Respectfully submitted,

F. L. T. SEABURY.

Philadelphia, Pa., Nov. 5, 1915.

That Piano Duet

To the Editor of MUSICAL AMERICA:

Your readers may be interested to learn that the picture appearing in your foreign page last week of a piano duet appeared many months ago in the *Illustrated London News*. It was a double page drawing of a British officer and French Alpine soldier, in the background being French infantrymen. The picture has been converted for Austria by altering the caps (an easy matter) and substituting the German helmet and Austrian officer's cap. The German helmet on the French soldier at the door is rather incongruous.

A. S. MCCORMICK.

Akron, Ohio, Nov. 10, 1915.

The American Song Symposium

To the Editor of MUSICAL AMERICA:

In some fit of mental aberration I made a curious mistake in my contribution to your recent song-symposium. In my list of songs there appeared the line, "The Bony Fiddler, Homer." The song I meant to write in that place was "The Pauper's Drive," by that same excellent musician and charming fellow, Sydney Homer.

The mistake occurred by reason of the fact that Mrs. Cunningham and I had been discussing "The Ballad of the Bony Fiddler," by William G. Hammond, which I have also had pleasure in singing, and when it came time to write the line, I accredited the wrong song to the wrong composer—rather a complicated error.

I feel that, in justice to both Mr. Homer and Mr. Hammond, the error ought to be corrected.

Sincerely yours,

CLAUDE CUNNINGHAM.

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Excerpts from New York Critiques

H. E. Krehbiel, in the Tribune, November 1:

"No sooner did Mr. Grainger begin the concerto than the sparks began to fly like the coruscating cascade from a furnace when the gateway is opened to the molten metal. So impeutous and irresistible a performance we cannot recall. Mr. Grainger threw it off with such amazing dash and glitter as almost made his hearers gasp for breath. The rhythmical ictus which he threw into the last movement set pulses a-thumping. Truly a sensational performance and one sprung directly from the spirit of the work. It awoke tremendous enthusiasm—filled its hearers with excited wonder."

W. J. Henderson, in the Sun, November 1:

"Mr. Grainger was heard in the B-flat concerto for pianoforte with orchestra. His performance of the work was wholly interesting. It was one distinctive in an art guided by finer shades of a poetical temperament combined with admirable dramatic power. It was further marked by a display of clear cut rhythm and good tone coloring. These features, together with a finger technic almost unerring and a noteworthy skill in pedal management, united in furnishing a reading that was on the whole remarkably lucid in expression."

Henry T. Finck, in The Post, November 1:

"Percy Grainger played the great Tschaikowsky concerto with the New York Symphony Orchestra and electrified the hearers. The way he pounced on the opening massive chords indicated the spirit in which the work would be played throughout—the truly Russian spirit.

"Mr. Grainger, of whom Grieg once said that he played his Scandinavian music more idiomatically than any Scandinavian, played this Russian music as no Russian has played it. The power, the virility, the dash, the brilliancy of it were astounding. Semi-barbaric in some places, in others the pianist cooed as gently as any sucking dove, and nothing could have been more touching than the delivery of the slow movement in which the composer, with all his melodic originality, hearkens back to the delicious music of Gounod's 'Romeo et Juliette.'"

Excerpts from Boston Critiques

Olin Downes, in The Post, October 25:

"Mr. Grainger opened the programme with the Bach A minor Prelude and Fugue, and he played this music with admirable breadth and virility and clearness. Rapid as the pace of the fugue is, no essential strand of the polyphony was lost sight of for an instant, and the music became more tremendous as it proceeded."

H. T. Parker, in the Transcript, October 25:

"Next Mr. Grainger played more familiar pieces—a Romance and Rhapsody from Brahms in his late years; a Romance of Schumann and Chopin's 'Octave Study.' It is strange, it is moving, it heightens the romantic glamor that surrounds him. He spins polyphonic threads, he enunciates and conducts a melody, he sets fugal motiv against fugal motiv, he flings off Bravura, he distributes tonal color, he beats out Debussy's grave rhythms or Chopin's wild rhythms, he runs the course of Schumann's thick-coming fancies, less as what the dialect of the concert room calls an 'interpreter' than as a creator. He glows with the music, it is as though it were a new, strange and joyous sensation to him. He will have us—all of us—share the intensity of his sensations and satisfactions and glow under it in our turn. Most of us do."

STEINWAY PIANO

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TRIED TO TEACH MARCONI MUSIC

Conductor Rudolfo Ferrari, Now of the Chicago Opera Company, Once Numbered the Inventor Among His Pupils—"There Is Music in the Air" the First Message Sent by Wireless, with Ferrari as the Receiver—Signor Ferrari's Wide Experience as Conductor

CHICAGO, Nov. 8.—One of the most picturesque personages of the Chicago Grand Opera Company is Maestro Rudolfo Ferrari, son of a distinguished musician, who was born at Modina in Northern Italy. He began to study music at the age of four, and when he was nine years old, entered the Musical Liceo of Bologna. At the age of eleven, his masters gave him up, as he had passed their limit in teaching, so he began to give piano concerts and became self-supporting. He continued, however, despite the time taken in travel, to snatch every moment of vacation and leisure to study composition under the guidance of Luigi Mancinelli, who was the head of the Conservatoire at Bologna (brother of the famous operatic director, who led the Grau orchestra in association with the Metropolitan Opera). At the age of eighteen Maestro Ferrari was awarded a diploma as master of music and, soon thereafter, made his début as conductor of the Grand Theater in Bologna, presenting Massenet's opera, "Sapho." After two seasons he was engaged at the Costanzi Theater in Rome.



© G. G. Bain.
Rudolfo Ferrari

Maestro Ferrari was the first to direct "L'Amico Fritz," "Iris" and "Rantzan" by Mascagni, "Il fior d'Alpe," by Franchetti, "I Medici," by Leoncavallo, and many other operas. He was director at LaScala at Milan two years later, conducting for the first time in that historic house the French répertoire, "Manon," "Werther" and "La Navarraise," by Massenet; "Samson et Dalila" and "Henry VIII," by Saint Saëns. The composers on this occasion visited Italy especially to witness these representations. He has directed scenes of opera in Turin, Naples, Madrid, Barcelona, Vienna and Berlin. In the latter city, it is worthy of note that he conducted "La Navarraise" with Emma Calvé in the leading rôle. When the late Heinrich Conried was manager of the Metropolitan Opera House in New York, Maestro Ferrari conducted Italian operas there. For two seasons past he has directed the grand opera at Buenos Aires.

Many distinguished artists have appeared under Maestro Ferrari's direction, including Caruso, Tamagno, Stagus, Masini, Bellincioni, Calvé, Gerster, Farrar, Titta Ruffo, Sembrich, Cotogni, Chaliapine and many others. While this distinguished director has specialized in producing the works of the modern French and Italian schools, he has also devoted a great deal of attention to the Wagnerian répertoire.

In his earlier career Maestro Ferrari helped out his income by teaching during the time when the opera was not on in Bologna. Among his pupils was Marconi, the inventor of the wireless telegraph. Marconi began to study his music at eleven years of age, but seemed to be more interested in the performances of the metronome than the piano. He used to take his lessons reluctantly, grimy from experiments in the cellar where he had a workshop. One day he appeared bearing a pair of boxes about eighteen inches long and twelve inches high.

One of these Marconi gave to his music teacher and kept the other himself, directing the musician to go onto a high hill about three kilometers from their house, while he went upon the roof of the house and promised him a sensation.

"When I started with the box," remarked the Maestro with a smile, "he gave me a pistol and told me if I heard a suspicious clicking, to fire the pistol. Really I did not know but what it might be an infernal machine, but the enthusiasm of the youth had so impressed me that I carried out his directions. It was some work toiling up that hill and I sat down to rest and opened the box with considerable curiosity. Presently I heard a distinct click; then another, stronger. Then a series of clicks. I fired the pistol in the air and presently Marconi himself came running hatless and coatless, wildly excited. 'You heard, you heard?' I responded that I did. It was the first message ever sent by the wireless apparatus by the youthful Marconi. 'What was the message you sent ' I asked him and he responded, with a smile, 'There is music in the air.' So you see all your efforts on my education were not entirely wasted.'"

Lima (Ohio) Club Enjoys Pianism of Carolyn E. Haines

LIMA, OHIO, Nov. 9.—The season's initial matinée, held under the auspices of the Lima Women's Club, took place on Nov. 4 at the Market Street Church. Millie Sonntag directed the chorus. A group of numbers given by Carolyn Elinor Haines, pianist, excited fervent applause. The Bluffton College Quartet, comprised of Walter Grubb and C. O. Lehmann, tenors, and G. A. Lehmann and Harry Kohler, basses, also made a good impression. Pearl Bogart shared the honors through her accompanying.

Prominent Lawyer Endorses Work

To the Editor of MUSICAL AMERICA:

Your Special Fall Issue to hand. "You sure do grow," as Topsy did say. It looks to me as though you had rounded up nearly all the musical stuff in the United States, both animate and inanimate. It is always a joy to me to see people succeed, especially when they do so by building up themselves and others, not by tearing down others for their own aggrandizement.

The greatest merit of John C. Freund and his enterprise is just there; he has always helped others make a hit by helping himself.

Good luck to him! May he live long and prosper!

JOHN JEROME ROONEY.

New York, Nov. 8, 1915.

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New York, November 20, 1915

NEUTRAL OPERA

On Monday last the Metropolitan Opera House of New York opened once more the portals which admit the life of the city each year to its feast of tonal romance, and, one may well add nowadays, also of tonal symbolism and realism.

Looking for a note of distinction in this year's repetition of the event, it may be said that except for certain South American operatic activities, vague and remote to North Americans, our own Metropolitan is the only permanent, first-rank opera house of the world to-day which, in the strict sense of the word, is running full blast and wholly unhampered by the conditions into which so much of the world has been thrown by the war.

Certain of the great European opera houses are open, it is true, but that they are enjoying the full glamour of operadom is more than unlikely. In staff and corps, their ranks are diminished by the demand for soldiers. Existing economic conditions in the countries abroad cannot permit a full measure of popular support. Among those who do, or ordinarily would, attend, must be hosts of mourners.

At home our New York opera starts forth upon the year in a condition of complete equipment in every respect which has not been previously surpassed. Management, singers, conductors, all are in full force to meet all the demands of a season of the usual brilliance; and the audience is in its wonted condition and mood.

This circumstance is nothing to gloat over, for our hearts are heavy for our European brothers. But it cannot but be a cheering reflection to remember that our nation is not yet, at least, in that unhappy condition which casts a deep shadow over all diversion and entertainment.

DEARTH OF ORIGINAL COLLEGE SONGS

The academically famous "Van Am" song of Columbia University is proving to be but another instance that there is nothing new under the musical sun of American colleges.

A certain correspondent of the New York *Times* called attention to this song as being "unique in the history of college verse," in view of the fact that it grew up about a single personality and the traditions and feeling connected with that personality.

As might easily have been predicted, one now arises, in the person of another correspondent of the *Times*, who points out that, musically, as well as from the literary standpoint, the Columbia song "Do Ye Ken Van Am?" is but an echo of the old English hunting song, "Do Ye Ken John Peel?"

So it is ever with American college songs. "Fair Harvard" is "Believe Me, if All Those Endearing Young Charms"; Cornell's "Far Above Cayuga's Waters" is "Annie Lisle," and so on.

The *Times* correspondent wonders why American "seats of learning" have not given the country something of their own in the way of college songs. The answer probably lies in the fact that we have in America little traditional folksong already implanted in the general mind and heart upon which to draw. And college men themselves are too immature to create melodies rich as the old wine of folksong.

It is a little surprising that none of Stephen Foster's melodies have been levied upon in this respect. And if our exuberant college youth were sufficiently familiar with certain forceful and swinging melodies of the American Indian, and were not too deeply enslaved by custom and tradition, they might well look in that direction for something bold, new and fitting.

We are not, however, to overlook Frederick E. Bullard's famous "Stein Song," the music of which, strange to say, emanated, not from a classical seat of learning, but from the Massachusetts Institute of Technology.

A PENNSYLVANIA INSPIRATION

The citizens of Pennsylvania are busying themselves with the problem of how to spend the $10,000,000 which may be refunded as a result of the anthracite tax having been declared unconstitutional by the Supreme Court.

The most cheering proposition is the one made by the ingenious Mr. Ira F. Hertz of Altoona—no relation, so far as is known, of the genial operatic conductor of like name—namely, that the money be used to create and endow a permanent grand opera company, to give free performances throughout the State. This, according to Mr. Hertz, would make Pennsylvania "a much more enjoyable State to live in." It would, indeed, be the very millennium of opera.

The proposition suggests the possibility of the psychological moment for the creation of the great American opera. The imagination is fired by the opportunity. No one in his senses will oppose the title which at once suggests itself—"Phoebe Snow, or The Road of Anthracite." Phoebe is already well known to an admiring public, even if only by her counterfeit presentment. Her first appearance in flesh and blood, and in the glamour of the footlights, would lure millions of lowbrows to regeneration by opera. And to hear Phoebe, in her spotless white, open her adorable mouth and pour forth golden showers of tone—the thought of it is fairly too much!

The plot? Well, "Coal Oil Johnnie" could be pressed into the service. A little dip into the history of his famous career would bring up worlds of operatically unexploited romance.

Spotless Phoebe against a background of the black coal fields! Johnnie, his millions, and the Great White Way!

Gods of opera, what an opportunity!

NOTICE

George A. Kuhn, who has been associated with "Musical America" for some time past, is no longer connected with this publication.

PERSONALITIES



Alfred Hertz and Louis Persinger

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, and Louis Persinger, the new concertmaster of the same organization, have recently discovered that they have at least one friend in common—the game of chess. When not poring over orchestra scores and discussing details of the coming season's programs they are generally to be found deeply engrossed in the mysteries of chess while endeavoring to avoid the Pacific fogs which seem to love to settle on the sun porch of Mr. Hertz's new home. The windows of the music room look straight into San Francisco Bay, through the Golden Gate.

Wells—James Montgomery Flagg, the artist, has drawn an excellent likeness of John Barnes Wells, the tenor, which Mr. Wells will use in connection with his professional career.

Hutcheson—It is said of Ernest Hutcheson, the pianist, who is known among his fellow artists for the extensiveness of his répertoire, that he has at his fingers' ends, so to speak, twenty-five concertos and 700 recital numbers.

Hofmann—Algernon St. John Brenon, music critic of the *Morning Telegraph*, remarked in his comments on the recent Biltmore morning musicale that Dvorsky, the name of a composer whose pieces Josef Hofmann frequently plays, is merely a pseudonym for Mr. Hofmann himself.

Cheatham—In view of the vogue into which John Carpenter's music has lately come, it is interesting to note that some of his earliest work—children's songs—was introduced to New York by Kitty Cheatham a number of years ago and before the composer had begun to attract attention. Miss Cheatham's record as a pioneer in advancing the cause of the American composer is unique.

De Tréville—Before her recent Buffalo concert Yvonne de Tréville sang in the chapel of the penitentiary to an audience of five hundred of the prisoners, which, she said, was soul-stirring in its quick response to every mood of song. She sang in English and French, and was surprised to find the two languages equally enthusiastically received.

Craft—Marcella Craft, who is to sing the closing scene from Richard Strauss's "Salomé" with the New York Philharmonic Orchestra on Jan. 13, says that she feels that *John the Baptist* was to blame in the famous biblical story. She told a St. Louis reporter recently that *John* cursed and denounced *Salomé* and threw her back upon herself, instead of uplifting her as the Wonder Worker did the Magdalene.

Fremstad—Singing in opera with the Chicago and Boston organizations simultaneously, besides filling concert dates, Olive Fremstad is probably the busiest prima donna in the whole world at present. After her opening engagement with the Chicago company in "Tristan" on the 17th, she goes to Boston for two "Tosca" appearances, returning again to Chicago for a series of Wagnerian performances.

Janpolski—In the brilliant audience which gathered at Albert Janpolski's Æolian Hall recital on Nov. 11 were a number of persons distinguished in the social and artistic world. Occupying some of the boxes were Mr. and Mrs. Paul Cravath, J. P. Morgan, Mr. and Mrs. Ernest Schelling, Mr. and Mrs. Herbert L. Satterlee. Prince Nicholas Engalichieff, Count Oumiloff, and others. Possibly their presence made the baritone decide against postponing the event, although during his performance he was laboring with a complicated case of laryngitis.

Stransky—The question, "Why are there no women in symphony orchestras?" was put to Joseph Stransky by the *Evening Sun*, and the conductor of the New York Philharmonic answered: "Why, with instrumental laurels won by their sisters. other women do not apply for positions in orchestras I do not know at all. Perhaps it is that women prefer the distinction of solo work. No, the presence of women would not upset an orchestra. They would be welcome, if members of the union. I believe that women will never succeed in playing the wind instruments as well as men. Those I have heard attempt the brasses and the reeds have not been good."

POINT and COUNTERPOINT

THERE'S nothing like getting a new viewpoint on a subject. The *Post* of Hannibal, Mo., prints a weighty editorial on MUSICAL AMERICA'S "favorite American songs" symposium. This editorial contains the following:

It is rather noticeable that in all these lists not one of the so-called popular songs is mentioned, such, for example, as Percy Wenrich's "When You Wore a Tulip and I Wore a Big Red Rose." Why aren't they?

Well, why aren't they? We are not to blame just because Mme. Schumann-Heink prefers "The Cry of Rachel" to "We Give the Baby Garlic so We'll Find Her in the Dark."

The editorial states that, in an effort to get closer home, a member of the advertising staff was asked to name his ten favorite songs, there being no stipulation that they must be of American origin. His list is:

"Absent," "Don't Take My Darling Boy Away," "For Old Time's Sake," "Sweetest Flower That Blows," "Asleep in the Deep," "Seminole," "Because You Come to Me," "A Long, Long Ways from Home," "You'll Be Sorry Just Too Late," "Melody in F."

Melody in F, eh! Why not Beethoven's Fifth Symphony? But the editorial continues: "Needless to remark, the wife of this man is something of a musician." Yes, evidently.

* * *

One evening last week Leslie Hodgson played for the prisoners at Sing Sing.

"How did they like your playing?" we asked him.

"Well, not a soul left the hall until I had finished," answered the pianist.

* * *

"I see that a publisher is advertising a song called 'A Woman's Last Word,'" Cynicus writes us; "I had always believed there was 'no such animal.'"

* * *

Evidently "Kneisel weather" becomes "piano recital weather" when it reaches Los Angeles, to judge from an item in the *Examiner* concerning Tina Lerner's recital and headed "Behymer Brings Rain Again; Concert Due, So Drops Fall." As to this, L. E. Behymer writes us:

"You know, for the last nine years we have not had a single piano concert in the city of Los Angeles that it has not rained fairly or tremendously hard. Last year Hofmann could not even reach us either on boat, train, auto or aeroplane, and Godowsky's concert day was so moist that it took a flat boat to get to the auditorium. Of course, it is good for alfalfa and fruits and makes juicy oranges, but it does not pay the virtuoso or the mangerial end of it. How can you reconcile water and piano playing when the copious drops prevent the jingle of the dollars from playing an accompaniment."

* * *

They say that the New York Musicians' Club has decided to discontinue its *Monthly*. We shall miss the pungency of M. M. Hansford's "Pepys Diary," which, in the last installment, has this to say concerning the John Barnes Wells recital.

"I was glad to say I had been there, albeit the great Krehbiel writing in the 'Tribune' had to say that a certain song generally programmed by Pergolesi was not that gentleman's song at all. And the publick was not to be blamed, in that it had been misused in that manner for near a century and a half, which is almost as old as that critic."

* * *

Here is "A Musical Comedy" contributed by Ethel M. Wilkinson (the italics are hers):

Dante was a poet, and *Andante* was his wife, they lived in *A flat* but the *scale* of charges ascended so rapidly they were compelled to *execute a movement* into the *basement*. Here they managed for a *time* to *stave* off poverty and might have lived in great *harmony* but for the low *tone* of their neighbors who were mostly *sharpers*. So they sent a *note* to their landlord, and the *recital* of their *minor* troubles caused him to *study* how best to *minim*-ise their trials and *treble* their pleasures. As a *prelude* to this he sent them the *key* of a new *flat* in a fine open *space*. To this they re-moved.

Naturally life ran on very different *lines* here, and *bar*-ring a few *accidental* mishaps they lived the *rest* of their lives very happily.

Here was born to them a daughter first, and a *son*-ata, then came *triplets*. These children were well brought up in *theory*, but it fell short in *practice*. At present their lives are an *"Unfinished Symphony."*

* * *

In the same vein, but with a less happy ending is this from *Town Topics:*

First Musician—"What's become of that long-haired violinist who used to come to our club?"

Second Musician—"Why, he got a crotchet he wouldn't play second fiddle to anyone, wanted to treble his income, stole a march, and now he's taking a rest behind the bars at Sing Sing!"

* * *

We must leave it to the St. Louis *Post Dispatch* to discover new kinks in the genealogy of artists. For instance, this headline:

"Marcella Craft, Indian Singer, To Be Here Thursday," supplemented by this data: "She is an Indian girl and comes back to America after twelve years abroad."

By the same token, Princess Tsianina Redfeather is doubtless a Swedish nightingale.

* * *

Uncle Ezra—"Then you think city people are more chivalrous than country people?"

Uncle Eben—"You bet. Down there they say, 'She's got an ideal build for a grand opera singer,' where we'd say, 'She's built like a wash-woman.'"—Puck.

* * *

"Many changes in your apartment-house this October?"

"Yes; seven graphophones moved out, and one pianola."—*Philadelphia Bulletin.*

* * *

"Why do they call her a coloratura soprano?"

"Great Scott! Can't you see the way she's made up? The paint is an inch thick!"

* * *

"Now, look here, young man," said the editor to the young reporter, "when you're writing these articles you must always say 'alleged,' else you'll soon get us into serious trouble." When the young reporter was sent to cover a concert that evening he wrote:

Mr. Brown, the alleged tenor, sang an alleged song, and duly responded to an alleged encore.

* * *

Publisher—"There are several things about your composition which suggest Beethoven."

Composer (delightedly)—"You think so? What are they?"

Publisher—"The pauses, the notes and sharps and flats."—Lancaster "Intelligencer."

* * *

"Now," said the brown-eyed woman, "I will always know how to talk when I hear a symphony or grand opera. I never could make what seemed to me to be suitable comment, but coming out of the Philharmonic concert the other night two high-brows walking next to me gave me a tip.

"'Well,' said he, with a long drawn sigh, 'Beethoven is always Beethoven.'

"'Yes,' she responded, soulfully, 'Beethoven is always Beethoven.'

"Isn't that lovely? It works both ways and can be applied to anybody."

* * *

"You persuaded your husband to join a glee club?"

"Yes," answered Mrs. Bliggins. "When he starts to sing at home I can now advise him not to tire his voice, and when he sings in the club I can't hear him."

* * *

OPENS SYRACUSE ORGAN

Dr. Wolle Plays Recital at St. Paul's—Reception for MacMillen

SYRACUSE, N. Y., Nov. 11.—J. Fred Wolle, the noted Bach exponent and conductor of the Bach Festival, came recently from Bethlehem, Pa., to open formally the new organ at St. Paul's Episcopal Church. He offered a fine program under the auspices of the New York Chapter, A. G. O. This was Dr. Wolle's first visit to Syracuse, and his playing of Bach on the new organ commanded attention and admiration.

Mrs. John Gibson Hazard gave a reception after the New York Philharmonic concert for Francis MacMillen, the gifted violinist, who was the soloist with the orchestra.

Julia Culp to Arrive Nov. 20

Julia Culp sailed on the Ryndam on Nov. 10 and will arrive about the 20th. She opens her season with the New York Symphony Orchestra in Brooklyn on Nov. 27.



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"MUSIC AND LIGHT" DISCOVERY RESULT OF SOPRANO'S SONG



Mrs. Lee de Forest, Soprano, Pupil of J. Massell, the New York Teacher

The discovery of Dr. Lee de Forest that there is a real connection between music and light first occurred to Dr. de Forest some two years ago, as pointed out by J. Massell, the New York teacher of singing. It was during a visit of Mr. and Mrs. Massell (the latter being Nina Dimitrieff, the Russian soprano) to the Spuyten Duyvil home of Dr. de Forest. Mrs. de Forest, who is a soprano pupil of Mr. Massell, was singing, and when she struck her high tones the gas lights were dimmed. This set Dr. de Forest to thinking that there must be some connection between music and light and he immediately began experiments which have since substantiated his original ideas. Mrs. de Forest is studying with Mr. Massell for an operatic career.

FIRST BEETHOVEN MUSICALE

Large Attendance for Initial Event of This Society's Season

When the Beethoven Society opened its season at the Waldorf-Astoria, New York, on Nov. 13, the attractively garbed girl ushers were kept busy seating the large audience, which assembled for the initial musicale. Mrs. James Daniel Mortimer, the able president of this progressive young club, presided over the program. Among the participants in the musicale were Musette Dawley, mezzo-soprano, and James Stanley, basso-cantante.

Miss Dawley displayed a voice of lovely quality, skilfully handled, giving a deeply felt performance of Chadwick's "O, Let Night Speak of Me," and delivering the timely "War" of James H. Rogers, with stirring virility. Harold Osborn Smith, the society's regular accompanist, supported Miss Dawley at the piano. Mr. Stanley fully justified the use of the appellation, basso-cantante, with the finely moulded *piano* tone which he achieved throughout Handel's "Where'er You Walk." The Orlando Morgan "Robin Goodfellow" was presented with abounding spirit. Mrs. Stanley was the basso's accompanist.

K. S. C.

Lecture-Recital on Romantic Composers Given in Bangor

BANGOR, ME., Nov. 10.—C. Winfield Richmond, pianist and teacher, last evening at the Y. W. C. A. gave one of the most interesting and at the same time most instructive of his series of lecture-recitals on Schubert-Mendelssohn-Schumann. An excellent program devoted to the works of these composers was played by Mr. Richmond. Mr. Richmond was ably assisted by Stanley Cayting, violinist, a pupil of Mary C. Weston of this city and Karl Rissland of the Boston Symphony Orchestra. J. L. B.

Richard Strauss will open Vienna's series of "Evenings with the German Masters."

BERLIN TAKES KINDLY TO NEW OPERA "MONA LISA"

Brilliant Première of Schillings's Powerfully Dramatic Music-Drama—John Forsell's Triumph in Leading Rôle—Richard Strauss the Conductor—Fritz Huttmann, Chicago Tenor, Makes Successful Début in Schwerin

European Bureau of Musical America,
30 Neue Winterfeldtstrasse,
Berlin, W. 30, Oct. 17.

WHILE the waves of war are breaking around the confines of Germany, Berlin, the Empire's capital, witnesses a regular opera première—with a full house, distinguished audience, the general air of festivity—but lacking in the many glittering gala uniforms formerly seen on such occasions. On Friday night Max von Schillings's "Mona Lisa," the libretto of which is by Beatrice Dovsky, was given a first hearing at the Royal Opera.

Just as in times of peace, the public hurried, rushed and crowded into the Renaissance building Unter den Linden. Even to one who was not present at the original production in Stuttgart, the interpretation the work received at the Berlin Royal Opera must have appealed as representing the very acme of stage-craft, of artistic scenic decoration and stage management. The most critical analysis could not have elicited the least censure.

Richard Strauss conducted the work with all the consummate art of which he is capable when at his best. The interpreters for the principal rôles, John Forsell, as *Francesco del Giocondo*, Frau Kemp as *Mona Lisa* and Herr Kirchner as *Giovanni de Salviati*, were admirably chosen, Forsell, in fact, proving something of a marvel.

For the benefit of those readers not cognizant of the previously published epitome, a short synopsis of the plot follows:

The Story of "Mona Lisa"

A middle-aged gentleman and his young wife arrive as tourists of the present day at the mission of the fraters of "Certosa" in Florence, the historical house of Francesco del Giocondo of the *cinquecento*. A young lay-brother becomes their cicerone and during a short curtain-raiser tells them of the historical chamber they are about to see, from which Leonardo da Vinci's famous picture of "Mona Lisa" was taken, and in which the stirring tragedy was enacted several centuries before. The music continues while a curtain of clouds is effectively dropped over the scene (a feature at the Royal Opera, by the way, scarcely to be improved upon by any stage), whereupon the audience is cleverly transported back four hundred and some years, and through two acts becomes a witness to one of the most thrilling dramas of the fifteenth century. We see a carnival night of the year 1492, and through the large portico chamber of *Francesco*, look upon the piazza and observe the carnival turmoil, the general atmosphere of abandonment, with confetti battles, dancing and unbounded hilarity—until *Savonarola* and a group of monks appear and fanatically denounce this lust of worldly pleasure. *Francesco del Giocondo*, one of the wealthiest of the kingdom, who possesses the priceless collection of wonderful pearls, chafes under the attitude of his young wife, *Mona Lisa*. He would have her love at whatever cost. But naught can dispel her indescribable behavior—her attitude of wifely obedience mixed with passive resistance and distant reserve. The youthful *Giovanni* arrives as an emissary of the Pope, who has sent him to *Francesco* for a rare pink pearl from *Francesco's* valuable collection. These pearls are guarded in a deep vault behind massive doors, through which, when they are closed, not the slightest current of air finds access. *Giovanni* and *Mona Lisa* meet and recognize each other as lovers in early youth, who have become parted. So the inevitable happens! Their passionate love scene is secretly witnessed by *Francesco*, who, at last, sees his wife as she is—the enigmatical half-smile dispelled from her face, fervently returning love for love. He broods dreadful vengeance, and when *Giovanni* in his endeavor to hide from the infuriated approaching husband slips into the open vault, *Francesco* quickly closes with a bang the door behind which his wife's lover must suffocate within the hour. In anguish and desperation, *Mona Lisa* submits to and returns her husband's uncanny caresses, while her lover behind the closed door is suffering the tortures of approaching death—possessed of but the one thought, to obtain the key to the vault which *Francesco* carries in his clothes. Prematurely she divulges her intention, whereupon *Francesco*, with a satanic laugh, hurls the key into the river Arno. But the key has fallen into the boat of *Dianora*, the daughter of *Francesco* from his first marriage, who later brings it to *Mona Lisa*. With the valuable key in her possession, *Mona Lisa* now schemes to avenge the murder of her young lover. She assumes that air of contemplation, abstraction, longing and womanly sweetness that again wins her husband's sympathy. Little by little, she leads him on. Unobserved, she unlocks the door to the vault and leaves it open. *Francesco*, in his anxiety that his precious pearls may have been stolen, rushes into the vault, when *Mona Lisa* bangs the door shut and laughs triumphantly at the suffocating cries of her husband.

Again the scene is transformed. We see the same chamber at the present day—bare, dilapidated, an antique relic of past ages. Again the lay-brother is seen concluding the narrative of the drama we have witnessed. *Francesco* has again become the modern gentleman tourist, who, in a cutaway, a white gardenia in his button-hole, leans against the wall. *Mona Lisa* is again the young wife in a silken duster, between whom and the young lay-brother a deep felt attachment seems to have sprung up during the foregoing narrative. And it is this fact—that these three modern figures might just as well have been the three of the drama that makes this libretto of a tale within a tale so believable, so fascinating to the spectator.

The reader will agree, I think, that no more thrilling plot could be conceived. And if you add to the dramatic moments it involves the rich color effects, the interesting *milieu* of the Italian middle ages, it will be understood that from first to last on Friday evening the audience sat spell-bound. Pent up excitement prevented the least feeling of monotony from asserting itself. Naturally, there must be those who will criticize and who insist that the blood-curdling action is more befitting a motion picture film than an opera. But if such is the case, what must these critics say to a "Tosca," to a "Carmen" and other libretti?

The Art of John Forsell

No better interpreter for the rôles of the tourist husband and *Francesco* could be imagined than the Swedish baritone, John Forsell. A singing actor who is, indeed, a marvel! He attracts attention less to the quality of his metallic baritone than to the quality of his wonderful interpretations. There is much that is similar between him and Chaliapine. The voice, without being supremely beautiful, is utilized with astonishing art. Rather more graceful than his Russian confrére, Forsell also possesses a magnificent manly figure. He has the agility of the athlete and the sinister grace of a panther; controls himself and his surroundings to such a degree that one no longer sees the operatic artist, but a human being, living through a tragedy. And when he again appears before us as the modern tourist, who thanks the lay-brother for his pains, places a cigarette between his lips, and with a debonair gesture invites his wife to depart, it is hard to believe in both instances that she should have preferred the rather immature young man to this gentleman of the world. How he sings cynically when gloating over the love sickness of his wife, only to become dramatically resonant the next moment, must be heard to be appreciated.

Frau Kemp as *Mona Lisa* was overpowering when she did not sing piano. In such moments her voice trembled and fluttered to a distressing degree. In her dramatic accents, however, her voluptuous soprano soared victoriously over all. Her accents were convincing and never exaggerated. In deportment also she was the *Mona Lisa* as we would have her.

Herr Kirchner as the lay-brother—and young *Giovanni*—succeeded admirably in the impersonation. His resonant tenor seemed better placed and more voluminous than ever before, and his enunciation and intelligent phrasing were excellent. That such artists as Paul Knuepfer, Herr Krasa, Herr Habisch and others, regular artists of the Royal Opera, interpreted the important minor rôles, went far toward ensuring a successful performance.

The Music Schillings's Best

And now to the music! Unquestionably, Max von Schillings is one of Germany's most distinguished composers, and just as unquestionably he has surpassed himself, and has given his impulses freer reign than ever before. His "Mona Lisa" is written on broad lines, is plastic and full of rich colors.

Schillings's music is systematic, logical, serious and even dramatic—but rather dilatory throughout. One of the musical critics observed in the foyer of the Opera Friday: "What is wanted for such a plot is melody, more melody and melodies on top of all; melodies which the washerwoman will hum the next morning and the cab-drivers try to whistle." And it is here that Schillings's music—clean and healthy as it is—does not seem to become a counterpart to the developments on the stage.

The work was received in a friendly, a sincere spirit, but certainly without any manifest enthusiasm. People applauded and continued to applaud, and were overjoyed when the composer, the librettist, Richard Strauss and the performers repeatedly appeared on the stage—but the looked-for spontaneity was lacking. But, then, possibly the war-charged atmosphere was to blame for this phenomenon.

Chicago Tenor's Success

Fritz Huttmann, the tenor of Chicago, whose engagement at the Court Opera of Schwerin was announced a number of weeks ago, has made his début at that opera house with remarkable success. I have before me the criticisms of the two leading papers of Schwerin, in both of which Mr. Huttmann, who made his first appearance as *Wilhelm Meister* in Thomas's "Mignon," is accorded the highest praise that can be given a singer. Both the Mecklenburgische *Zeitung* and the Mecklenburgische *Nachrichten* congratulate Schwerin on the engagement of this tenor and mention the spontaneous applause with which the young American was enthusiastically acclaimed.

O. P. JACOB.

SIEGFRIED WAGNER'S OPERA IN DRESDEN

Première in That City of "Der Bärenhäuter" Regarded as Highly Successful

DRESDEN, Sept. 28.—Siegfried Wagner's early opera, "Der Bärenhäuter," met with a decided success here when produced for the first time in the Saxon capital on Sept. 25. The composer, who most unmercifully has always been compared with his father, is of course sure to lose in the comparison. One should always consider that a genius like Richard Wagner has no peer and allow Siegfried to be compared with other mere mortals. Then he is sure to hold his own as one of those who do things much better than many of his contemporaries.

The characteristic features of the music of the "Bärenhäuter" are melodic invention and natural flow of unpretentious musical ideas, always in keeping with the exquisite libretto, which is also the work of the author of the music. Indeed, the book is so good that it might have been written by the great Richard himself, who, according to Siegfried Wagner's own report, recognized the subject as especially adapted to musical treatment. It is a sort of "Flying Dutchman" story, based on the same motive that characterizes all of Wagner's dramas, viz., human errors, sufferings as a consequence and the final atonement through pure love. The book is replete with the mood of fairy tale, the legendary *Stimmung* especially enhancing the beauty of the work which is full of symbolism and lyric feeling, dramatic accents not being excluded.

The performance was above praise. Contributing in no small way to its success was that excellent leader, Fritz Reiner. His power of suggestion, his magnetism and personal sympathy with the subject lent new charm to the work, imbuing it with life and conviction. The orchestra did wonders in tonal shading and magnificent *Klangwirkung*. There will perhaps be some cuts made here and there to avoid inordinate length.

The *Bärenhäuter* was well represented by Fritz Vogelstram, The *Devil* by Herr Ermold; *Anna*, by Frau Nast von Frenckell, who displayed her usual virtuosity vocally and histrionically; *The Stranger*, by Herr Plaschke, whose vocal performance called forth storms of approval and not less so his acting, and *Luise* by Charlotte Uhr, our newly engaged soprano. At the end Siegfried Wagner, Herr Reiner and the soloists were recalled endless times.

The concert season will begin soon. Soloists for the Philharmonic concerts wil be Emil Sauer, Ludwig Wüllner, Elena Gerhardt, Carl Flesch and others. The programs of the Royal Symphony concerts are made up exclusively of German works. Strauss and Nicodé will direct some of these programs and the others are entrusted to Fritz Reiner and Herr Kutzschbach. Strauss's "Alpine Symphony" will be produced here on Oct. 30.

The Philharmonic (newly founded) Orchestra, under the leadership of Edwin Lindner, will assist at the Philharmonic concerts and also at the Music Friends' evenings. Arthur Nikisch will lead one of these concerts. Musical life seems not very much influenced by the war.

A. I.

We Know by the Yelps!

To the Editor of MUSICAL AMERICA:

If we throw a stone into a bunch of dogs, we always know by the yelps which one is hit. Our hearts are with you in your noble work, and the paper shows for itself.

Yours for the Uplift,
A. TREGINA.

Washington, D. C., Nov. 6, 1915.

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Origin and Development of the Flonzaley Quartet

The Story of the Attainment of a Noble Artistic Ideal—The Members Now in the Eleventh Year of Their Association

FOR years many artists of every nationality have sought to live part of the year in Switzerland on the shores of Lake Leman or, as it is more often called, Lake Geneva. Byron and Shelley had a great love for this charming lake, and numbers of poets, painters and musicians have gone there in search of rest, health or inspiration. Little by little, some have settled there, more or less permanently, and to-day, among musicians alone, there can easily be counted a dozen familiar names. Paderewski has made his home in the Canton de Vaud, as also have Sembrich and Josef Hofmann. Farther west one finds Schelling, Dalmorès, the tenor; Theophile Ysaye, brother of the violinist; Emanuel Moor, the Hungarian composer; Weingartner, Hugo Hermann, Rudolf Ganz and a host of others. Many, in quest of a distinctive name for their villas, have had recourse to the picturesque dialect of the Canton de Vaud, a sort of corrupt Italian interspersed with some words of Old French, a dialect which now, unfortunately, is rapidly disappearing. When E. J. de Coppet of New York built his villa near Lausanne, he too chose the language of the country-side and called it "Flonzaley," the original name of the property upon which it was built. "Flon," in the Vaudois dialect, means "river" and "Flonzaley," being the diminutive, might then be translated "brooklet."

For years Mr. de Coppet, at his home in New York, had given informal evenings of chamber music, in which a string quartet engaged for the purpose, and Mrs. de Coppet, a pianist of marked ability, took part. The first violin of this organization gave up his position in 1902, and Mr. de Coppet, being in Switzerland, asked his friend, Alfred Pochon, to take the place thus vacated. Thereupon Mr. Pochon relinquished his position at the Royal Conservatory of Brussels, and on arrival in America found himself associated with three musicians of high rank—J. Spargur, second violin; Arnold Volpe, viola, and Modest Altschuler, 'cellist, all of whom have since become well-known conductors. Quartet chamber music of the highest class makes most exacting demands, and these artists had so many other calls upon their time that they could not hold a sufficient number of rehearsals to produce entirely satisfactory results.

Mr. Pochon advised Mr. de Coppet to find four men who could devote their entire time to quartet playing. It was no easy task, for each man must be a fine musician, master of his instrument, young, willing to exchange a sure position for one of high artistic ideals though somewhat uncertain of financial success. It was likewise necessary to find four men of similar education and training. In short, there was much to do before reaching a final result. Mr. de Coppet promised to pay the expenses of the enterprise and, in the spring of 1903, Mr. Pochon, filled with hope, wrote his friends in the Conservatory of Music and other great artists of his acquaintance, asking their help in securing the proper men for his organization. Joachim, Ysaye, Thomson, Casals, Jacques Thibaud and other of that type were enthusiastic over the plan, and gave their best advice and encouragement.

The result was that Adolfo Betti, at that time instructor under César Thomas, and professor at the Royal Conservatory of Brussels, relinquished his post to devote himself exclusively to quartet playing with the new organization, and Ugo Ara, who was working at composition in Vienna, permanently gave up his instrument, the violin, to take the viola part. Searching for a 'cellist, the three appealed to Victor Vreuls, also a classmate, and now a well-known composer and director at the Conservatory of Luxemburg. He warmly recommended his fellow - countryman, Iwan d'Archambeau, who was, he said, "as good a 'cellist as he was good fellow," which is saying a great deal.

The four musicians having been found, it was decided that they should meet at "Flonzaley," Mr. de Coppet's Swiss home, in the summer of 1903. There, among numerous things discussed and decided, the quartet took the name of the place where they first foregathered and arranged to spend the ensuing winter in Vienna. Nov. 1, 1903, found them together in the Austrian capital. In the fall of 1904, after its first European tour, the quartet arrived for the first time in the United States, and continued to work daily with great ardor, playing only for Mr. de Coppet and his friends, or giving occasional charity concerts at Mr. de Coppet's request, it being one of his ideas that so long as the quartet existed, it should play only for charity. But in 1906 there came a change in the business relations between Mr. de Coppet and the organization, and since then the quartet has stood on its own responsibility, with an engagement from Mr. de Coppet for a certain period each winter in New York and each summer in Switzerland at "Flonzaley," where every Sunday a chosen few among the neighbors are invited to hear works, both old and new, presented.

The members of the quartet all belong to the Belgian school of music, a fact that has materially helped them in gaining the unity of execution and smoothness of expression that is characteristic of their art.

"If work is nothing without talent, talent is certainly nothing without work." For nearly eleven years the Flonzaleys have proved the truth of this old saying, and it is not only because of their various natural gifts, but because of their persistent work, and the fact that they are only stimulated by the manifold difficulties which they still meet on the arduous climb toward their high goal that they have attained the reputation they enjoy in Europe and the United States. It was a clear understanding of their lofty ideals that prompted a close friend and admirer of theirs in New York, in giving them a loving cup a few years since, to have engraved thereon:

"Per Aspera ad Astra."



Members of the Flonzaley Quartet Photographed at Saranac Inn, Saranac Lake, N. Y.

MUSIC FOR MISSOURI CLUBS

A Feature of Jefferson City Convention —An Opera Company's Visit

JEFFERSON CITY, MO., Nov. 10.—Not less interesting than the main program itself, prepared for the Fifth District of the Missouri Federation of Woman's Clubs, were the musical numbers added. The clubs held five sessions here, beginning Tuesday morning, during which some of the best musical numbers were a piano solo by Miss Conrath of Jefferson City, a piano duet by Mrs. William Hoefer and Mrs. M. Armstrong of Jefferson City, and selections given by a double quartet composed of Mmes. A. Dallmeyer, Frederick C. Binder, Schmidt, Earp, Moore, Barker, Moore and Miss Oliver, all of Jefferson City.

A talented young boy violinist, Jesse Powell Henry, who through pluck and determination has overcome obstacles which would have discouraged the average student, is about to make his début on the concert stage. He will tour the towns of the Middle West in joint recitals with Laura Robertson of Mexico, Mo. Miss Robertson has a fine lyric soprano voice, has studied under Saenger and other good masters, and has already had some experience in concert work. Mr. Henry will appear under the name of Chesley Powell.

The Boston (why Boston?) English Opera Company gave a performance of "The Bohemian Girl" here on Tuesday night. It is not often that Jefferson City people have a chance to hear opera. Unfortunately, this being a "one-night stand," not many of the better artists appear here until their best singing days are over. The house was a little more than half filled and the enthusiasm not extraordinary. There is reason on both sides, perhaps, for the fact that good operatic organizations seldom come here. The companies feel that they are not well patronized and the public feels that the best is not offered it.

In the case of the company which appeared here on Tuesday it may be said that the opera was very well put on. The performance was as smooth as it could be with a local orchestra not trained in this sort of work. The man at the piano, the leader, did his valiant best to give Joseph Sheehan, the star; Arthur Deane, Mirth Carmen and Elaine DeSellem, the other principals, satisfactory support; the violinist could be heard frequently, the cornet once in a while and the trombone anl clarinet every little while. Mr. Sheehan was rather stiff in his action, as usual, but revealed the fine quality which once distinguished his singing. Like the other principals, he has sung better in other days. However, as Mme. Gadski once said to me at a concert in New York, "It is all we can require for the price."

E. D. N.

Gaston Dethier in Recital on New Oberlin Organ

OBERLIN, OHIO, Nov. 11.—The third number of the Artist Recital Course of the Oberlin Conservatory of Music was an organ recital, given last Tuesday evening by Gaston M. Dethier, the New York organist. Mr. Dethier was the first visiting organist to play on the new large organ installed last spring in Finney Memorial Chapel. The organ was a gift of Frederick N. Finney of Pasadena, Cal., and the late Charles M. Hall of Niagara Falls. Mr. Dethier's program displayed the many possibilities of the instrument and he delighted the audience. In facility of technique, beauty of registration and ability to handle a large organ with apparent ease, Dethier is unexcelled. His program included the Prelude and Fugue in D Minor, by Bach; the "Grande Pièce Symphonique," by César Franck; Variations, by Thiele; two numbers by himself, a Minuet, and "The Brook" and numbers by Couperin, Widor, Pierné, de Pauw and Sinding.

DAMROSCH'S PUBLIC GROWS IN BALTIMORE

Larger Audience for Orchestra—Farrar Concert and Joint Peabody Recital

BALTIMORE, Nov 13.—The Symphony Society of New York, Walter Damrosch, conductor, with Mischa Elman, violinist, as assisting soloist, gave the first concert of its series at the Lyric on Tuesday evening, Nov. 9, before an audience of considerable size, showing that the orchestra's public here is growing. The effectively played program was as follows:

Beethoven, C Minor Symphony; Tchaikowsky Andante from Quartet, Op. 11; Delius "On Hearing the First Cuckoo in Spring"; Goldmark, Concerto for Violin.

The grandeur of style, the brilliance of technic and the charm of sentiment imparted by Mr. Elman into the reading of the Goldmark concerto made a deep impression. A Wieniawski Caprice was ideally played as an encore.

After the concert Messrs. Damrosch and Elman were the guests of honor at the Florestan Club.

Geraldine Farrar, Ada Sassoli, and Reinald Werrenrath were the artists who gave a most interesting concert on Nov. 11 at the Lyric for the benefit of the Girls' Training School of the Baltimore Orphan Asylum. These artists attracted a record attendance and a more satisfying joint recital has not been heard in years locally. Miss Farrar's work was marked with highest artistry. Throughout her numbers, which embraced varied songs and operatic arias, Miss Farrar displayed eloquence of style which had an electrifying effect upon the massive audience. Ada Sassoli is a harpist of unusual attainments. Reinald Werrenrath's careful enunciation, the distinctness of which carried into the remotest parts of the big auditorium, was a joy to hear. He gained his effects in an unostentatious way, and his interpretations were the embodiment of vocal art. The accompaniments given by Mr. Epstein were ideal.

The third Peabody recital was given yesterday afternoon at the Peabody Institute by Ruth Deyo, pianist, and John C. Van Hulsteijn, violinist, with Howard R. Thatcher as accompanist. Ruth Deyo played with warmth, charm, remarkable facility of touch and brilliant interpretative sense. In presenting her original study on a XVII Century theme, "Remember, O Thou Man," Miss Deyo disclosed her creative powers, which are worthy of serious attention. The audience greeted the player with enthusiasm and appreciated her efforts warmly. Mr. Van Hulsteijn is head of the violin department at the Peabody Conservatory of Music and has gained an enviable reputation for his serious musicianship. He presented the Handel A Major Sonata, and a group of pieces by Jean Baptiste de Pauw, Christian Sinding and William Kes. Of these the "Abendstimmung" of Sinding was the most attractive. Howard Thatcher gave a well balanced harmonic background.

Miss Deyo gave a musicale at Glenelg Manor, the estate of Mr. and Mrs. William Bladen Lowndes in Howard County, Md., yesterday afternoon, at which a large fashionable attendance was present. Her program gave real enjoyment and contained many of the numbers used at the Peabody recital. Joan C. Van Hulsteijn and Mr. Thatcher were heard last night at Women's College, Lutherville, Md., in a recital at which the same program was used as at the Peabody recital.

Hazel Knox Bornschein, soprano; Franz C. Bornschein, violinist, and Louise Marsch, pianist, gave an attractive concert on Friday evening, Nov. 12, at Walbrook, Baltimore, Md. The program held many unique offerings which Mrs. Bornschein presented with real charm. The original children's songs, composed by Mr. Bornschein, met with favor.

Henrietta Baker Lowe, former superintendent of music in the Baltimore public schools, delivered an address on "Home and Community Music" before the Mothers' Club of Baltimore on Nov. 10.

F. C. B.

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SPALDING PLAYS HIS OWN NEW SUITE

Introduces it at Second Recital of New York Season—Superb Violin Playing

In fully as superb form as at his first appearance of the New York season a few weeks ago, Albert Spalding afforded boundless delight to another large audience at his second Æolian Hall recital on Friday afternoon of last week. Again there was occasion to note and admire all of those splendid and inspiring qualities exhibited on the preceding occasion —the luscious tone, the commanding technical assurance, the ripeness of style, the subtle musical sense, the intelligence and above all the wonderful evidence of that inner growth which has lifted him to so immeasurably higher a plane than he used to occupy.

Mr. Spalding's program was, for the greater part, amply worth the magnificent art he lavished on it. It began with Grieg's glorious C Minor Sonata. And the young American violinist played it in a way that served to make its presentation one of the purple patches of the current music season. This was followed by Corelli's "La Folia" and Tartini's "Devil's Trill" Sonata; Mr. Spalding's own hitherto unheard Suite in C, for violin and piano; a "Prelude" by Emmanuel Moor, a "Wiener Gruss" by Walter Rothwell, Edwin Grasse's now popular "Wellenspiel" and Wieniawski's Polonaise in A.

Grieg's greatest violin sonata is an immeasurable joy in its wealth of fresh inspiration. But violinists enterprising enough to play it are few and far between. How deeply audiences love this ravishing music was made clear in the long-continued applause that followed every movement last week. But it takes two such masters of their craft as Mr. Spalding and Mr. Benoist (who, as usual, accompanied the violinist in peerless fashion) to bring out all that the sonata contains. No mood of this masterpiece escapes Mr. Spalding. He read the first movement with emotional power and unfailing dramatic grasp; of the heavenly second division he made a veritable poem, incomparably tender and moving while the *finale* was electrical. A great and memorable rendering, this—one which of itself would have made the recital noteworthy.

Fortunately, the program held other musical fascinations. After a noble delivery of the Corelli work and a thrilling one of Tartini's sonata (how happily Mr. Spalding subordinates the technical to the purely musical aspects in the difficult cadenza!) the audience was made familiar with the artist's own Suite. It has four movements—a "Prelude," "Aria," "Vivace" and "Fantasia" —of which the first two are the best. And they are right excellent music, indeed, flawless and carefully wrought of workmanship, the first broad, bold and solid, the second deeply felt, poetically conceived and melodically most inviting. The third movement opens with rag-time rhythms, but indulges in much up-to-date harmonic practice, while the last has interesting technical details, though it lacks the spontaneity and definiteness of expression of the first two. Mr. Spalding's music, while not yet strongly individual, never fails of a certain element of distinction. Not a bar of it is commonplace. H. F. P.

What the New York Evening Post said about

DESIDER VÉCSEI

after his Piano Recital in Aeolian Hall last week:

Last year a young man of unpretentious mien made his New York début in an orchestral concert, at which he played a concerto by Saint-Saëns and one by Liszt. This was on a day when Hofmann had played two Rubenstein concertos in the afternoon, and the fact that Desider Vécsei was able to make an impression proves him to be the possessor of unusual pianistic gifts. Yesterday he gave a recital at which this impression was confirmed. His programme was well chosen to exhibit his easy mastery of the keyboard, the firmness and beauty of his touch, the evenness of his scale, the elasticity of his octaves, and, still better, the genuine musical feeling of his playing. His fingers sing.

The performance of Schumann's Carnaval was especially enjoyable. It is rare to hear the poetic parts of this composition played with such deep feeling, and the elegance and lightness of the pianist's performance of such parts as "Reconnaissance" and "Pantalon and Colombine" were equally fine. Mr. Vécsei gave much pleasure, also, with Mendelssohn's beautiful "Variations Sérieuses," and Liszt's arrangement of Mendelssohn's "Auf flügeln des Gesanges." Even the Chopin ballad, the constantly played opus 47, proves freshly interesting, particularly in its stormier portions. Many of Mr. Vécsei's hearers would have been glad to hear him play a Hungarian rhapsody, after he had given an exceptionally fine performance of Liszt's "Venezia e Napoli." He added a charming Etude de Concert by Poldini as one of his encores.

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WEEK OF SEATTLE MUSIC

Musical Art Society Presents a Particularly Strong Program

SEATTLE, WASH., Nov. 6.—After the week of opera given by the Standard Grand Opera Company of Seattle, which was artistically if not financially a success, music-lovers were ready for a full week of recitals, lectures, program evenings and Geraldine Farrar as "Carmen" in moving pictures; as the last is only ten cents, everyone can see it and hear the music on a wonderful unit orchestra.

Boyd Wells, pianist and teacher, presented two talented pupils, Margaret Matheus and Elizabeth Waxman, in recital, Nov. 1, before one of the largest and most enthusiastic audiences of the season. The program was ambitious, including works by Beethoven, Bach, Chopin, Brahms, Liszt, Schumann and Moszkowsky.

Adele M. Ballard, Oro Barkhuff and Clara Bradley Dawson had charge of the Seattle Musical Art Society program, Nov. 2. "Eurythmics Fantasy" was directed by Elsie H. McCoy, with five young girls giving the examples in the new method of teaching rhythm in music. The Tacoma Ladies' Double Quartet, with Jason Moore, director, were the visiting musicians, singing "The Lord Is My Shepherd," Schubert; "Autumn Violets," Bartlett, and "In May," by Nevin. This double quartet, with Mr. Moore directing, won the first prize in the national contest at the San Francisco Exposition last summer. Anna Grant Dall played the "Petite Suite," Swierzynski, and Scherzo, Op. 20, Chopin, in a brilliant manner.

"The Happy Prince," by Oscar Wilde, read dramatically by Frank Price Giles, and the accompanying music by Liza Lehmann, played by Inez Z. Marrison, was a delightful number. The paid admissions to these program evenings are used in the work of the Music Settlement School. A. M. G.

Claire Norden, the young American pianist, will appear in recital at Vassar College, Nov. 17, and will present a highly interesting program. Miss Norden, who makes a specialty of the Florent Schmitt music, will give half of the program of his compositions. Miss Norden will be heard at a New York recital the first week in February.

DR. KUNWALD PLAYS SIBELIUS NOVELTY

"Die Okeaniden" on Cincinnati Orchestra's Superbly Performed Program

CINCINNATI, OHIO, Nov. 14.—If public approval is any test of the success of a symphony concert, the second series played by the Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald, on Friday afternoon and Saturday evening in Emery Auditorium, may be said to have passed this test in a superlative degree. The program included the "Rustic Wedding" Symphony of Goldmark; the Sibelius tone poem, "Die Okeaniden," and the Vorspiel to "Tristan und Isolde." Mme. Homer was the assisting artist, singing the "Divinités du Styx" and "Che Faro Senza Eurydice" of Gluck and the "Liebestod" of Wagner. The orchestra was in unusually good form and responsive to the demands of the conductor to an extraordinary degree, while the mood of the latter seemed to lend itself most felicitously to the satisfactory interpretation of the program.

In the Goldmark Symphony the orchestra did some of the best work ever presented to a Cincinnati audience. Dr. Kunwald was a personal friend of Goldmark, and this fact no doubt lent added interest to his study and exposition of the symphony. Not only the inspiration of the interpretation itself, but the unfamiliarity of the work, since it had not been presented here for ten years, intensified its appeal, and the audience expressed enthusiastic approbation.

The novelty of the program was "Die Okeaniden" of Sibelius, which the composer his indicated as a tone poem. The title gives no suggestion of the nature of the composition, which is rather a sea fantasy or sea picture, and a picture of the Northern sea, at that, one giving no hint of the sunny skies or balmy waters supposed to be the habitat of the lovely Oceanides, fabled daughters of Oceanus. The work was intensely interesting, not only in its subject matter, but also in the manner of its presentation. However, by no effort of the imagination could one read a program or story into it, since it rather expresses the moods of the sea. The work will not command immediate popularity, but repeated readings will ever reveal new beauties.

As the soloist, Mme. Homer enhanced a reputation which she long ago established among the music-lovers of the city. The rich and lovely quality of her contralto, and its opulent charm were never more compelling than upon this occasion. Added to the beauty of her voice, the authority of her art and the magnetism of her presence combined to make of her the ideal concert singer. Tremendous applause recalled her again and again after her first two numbers, and she responded with the popular "My Heart at Thy Sweet Voice" from "Samson and Delilah."

The concluding number of the program, the Vorspiel to "Tristan," received a magnificent reading, and at its conclusion Mme. Homer sang the "Liebestod," an aria not often attempted by a contralto. That she sang it with great distinction and to the tremendous satisfaction of the audience, which overwhelmed her with applause, speaks much for the versatility of her style.

Plans for a Fine Arts Building for Cincinnati were given further impetus Wednesday evening at the first smoker of the season of the Cincinnati MacDowell Club, when Louis Victor Saar, as a very interesting preliminary to the evening's program, spoke at length on the movement. The vocal part of the program was given by Mrs. Corinne Moor Lawson, who sang with consummate grace and charm a group of MacDowell songs, "The Robin Sings in the Apple Tree," "An Idyll," "Midsummer Lullaby" and "Thy Beaming Eyes," and a group by Paul Bliss, "The Nightingale Lane," "The Call of the Spring," "Yo' Sweetes' Smile" and the famous "Kew in Lilac Time." Mrs. Lawson's third group, which was particularly successful, was composed of songs of which the words were by Jack Appleton, the American poet, set to music by Mrs. Lawson herself.

The instrumental part of the program was allotted to Mrs. Robert Sattler, a remarkably gifted violinist, who played several groups of compositions by Pier Adolf Tirindelli, which were most enthusiastically received. A. K. H.

THE HERBERT CONCERTS

Few Features at Big Fair Have Been So Attractive to Public

SAN FRANCISCO, Nov. 4.—The Victor Herbert concerts in Festival Hall are proving extremely popular. There have been few Exposition musical features so attractive to the general public. Six evening programs are being given this week and the series will conclude with a matinée next Sunday. Tuesday was the big day of the entire fair, more than 325,000 persons participating in San Francisco's home celebration, and the throng that surrounded Festival Hall contained many hundreds who were turned away from the box office after the last ticket had been sold. Light symphonic offerings have been the rule, with considerable of Herbert's own work. Last night, Wednesday, was devoted particularly to French and Bohemian music.

Caroline Halsted Little, the well-known Berkeley soprano, and Katherine Jewell Everts, the dramatic interpreter and university lecturer, devoted last Tuesday evening to "The Lyric Form and Dramatic Mood in Speech and Song" at the Twentieth Century Club, Berkeley. They presented an interesting program to the delight and edification of a large audience, made up chiefly of representatives of the University of California, where Miss Everts is now lecturing. Miss Little is a pupil of Lilli Lehmann and other teachers, and has had concert experience in Europe. T. N.

Belle Gottschalk, the gifted young soprano of the Boston Grand Opera Company, gave a successful recital at the Mary Lyon School at Swarthmore, Pa., on Friday, Nov. 12.

Wallingford Riegger, the American composer and conductor, who, despite the war, is still residing in Germany, has been engaged as the conductor at the Neues Luisen Theater, Königsberg.

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LOS ANGELES APPLAUSE FOR TINA LERNER

Pianist Plays Brilliantly at Her Own Recital There—Even the Elements Acclaim Her—Audiences at Piano Recitals About the Same the World Over, She Tells Interviewer—To Spend the Winter on the Coast



Tina Lerner, the Pianist, with a Background of the Los Angeles Winter Foliage

LOS ANGELES, Nov. 9.—Los Angeles knew that Tina Lerner was a remarkable pianist because she was heralded by a big rain, the first the city had had in six months. So notable is the fact that the appearance here of great pianists are heralded or accompanied by rain, that the musical public has come to judge a pianist by the amount of rain he brings. And the superstition held good in Miss Lerner's case for a pianist who can bring a downpour after six months of cloudless skies is a valuable asset in a dry country.

In spite of this rain, there was a large audience out to hear Miss Lerner on the Philharmonic Course of L. E. Behymer, at Trinity Auditorium, Saturday. Her program covered a good range and was delivered with that brilliant facility for which the little Russian artist is famous. Several encore numbers were demanded and given and the appetite of the audience was still unsated when the pianist finally retired.

When asked her opinions on several topics of musical interest Miss Lerner proved to be an observing person and a thinker as well as a player. As to the size and character of her audience East and West, and whether the war seemed to have made any difference in that respect in America, she said:

Audiences East and West

"My audiences seem just as large and just as interested as before. You ask if I see any difference between an Eastern audience and a Western. I might answer, practically no. Possibly the West is less conventional than the East; possibly it is more enthusiastic. But I think the pianist's audience is composed of about the same class the world over, whether it be in Los Angeles or Petrograd, Oshkosh or Odessa. It is only the musically educated few, the musical elect, so to speak, who attend recitals anywhere, and with due allowance for racial characteristics, the educated class is the same in fiber the world over.

"Of course there is more inspiration to the artist in your West, for the reason that between recitals he is not cooped up in smoky, crowded streets. He can get out and receive new inspiration from the majestic mountains, the sweeping plains, the acres of golden poppies or oranges, the miles of palms. There may be more art in the East, but there is more inspiration in the West; and an artist cannot always live on himself, he must take in if he is to give out. I am certain I play better the day after I have been drinking in such scenery than on the day after I have been riding through miles of factories and drinking in gallons of coal smoke and barrels of packing house smells. But that is just my personal preference, you know. There are those who prefer the smoke and smell."

Engagements in Coast Cities

Miss Lerner is resting a good part of the time during her stay on the Pacific coast, preparatory to her Eastern tour next spring. Last summer, she states, she refused a tour of fifty concerts for this season. She has visited the Expositions and is giving a few recitals for Managers Behymer and Greenbaum on the coast. This week she played to an audience of 1300 at Long Beach, which is a pretty good audience for a city of its size, and at Trinity Auditorium, as stated above. She plays at San Diego the 10th and then plays three recitals in one week in San Francisco, completing a round dozen of concerts she has given there.

Nov. 21 will be "Lerner Day" on the musical programs of the San Francisco Exposition, when she will play the Chopin F Minor, the Liszt A Major and the Grieg A Minor concertos with the Exposition orchestra, under Max Bendix; on Nov. 26 and 28 she will play two programs of modern compositions in San Francisco.

Miss Lerner is entranced with Southern California, though this is not her first visit to this locality. She is delighted with the landscape of snowy mountains, golden oranges and blue seas and gets out into the open at every opportunity. She has just finished an article on piano topics for publication. W. F. GATES.

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WHAT THE CRITICS SAY:

The Newark *Sunday Call:* "Mr. Simmons has been heard in Newark in past seasons and has always made a good impression. On this occasion his singing was such as to strengthen these impressions. He has developed considerably along the lines of artistic interpretation and his work now is marked by even finer subtlety of nuance than formerly, without the sacrifice of beauty of tone.

The Newark *News:* "So warm and sympathetic in quality are Mr. Simmons' tones, that their sensuous beauty charms the ear. In such an intense apostrophe as the Aria from the opera "Julius Caesar," the sweetness of his baritone combined with skill in vocalization made his singing a great delight."

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UNUSUAL EVENTS IN OMAHA

Mr. Kelly Addresses Business Women, and Prodigies Are Heard

OMAHA, NEB., Nov. 12.—Before the Business Women's Club and its friends an illustrated lecture was given by Thomas J. Kelly on Tuesday evening. After presenting two of his artist pupils, Vera Ione Beats and Martha Green (both of whom are possessed of very lovely voices and uncommon vocal ability), in a short recital, Mr. Kelly spoke most delightfully on "Music As a Foreign Language."

The local concert field has been successfully invaded by two prodigies, Anna Leaf, pianist, and Olga Eitner, violinist, twelve and thirteen years of age, and pupils, respectively, of Sigmund Landsberg and Frank Mach. In a joint recital of professional proportions, these little players astonished and delighted a large audience. They were assisted by Sigmund Landsberg and a miniature orchestra.

The third Sunday afternoon musicale of the Omaha Conservatory of Music took place at Trinity Cathedral in the form of a recital by Ben Stanley, organist, and Johannes Brill, violinist, members of the faculty, and merited much praise. Artists of the same conservatory were presented in a concert at South Omaha on Thursday evening, Johannes Brill, violinist; Edith Wagoner, pianist; Amy Woodruff, reader, and Patrick O'Neil, the Irish tenor, participating. E. L. W.

A NOTABLE RECITAL BY EVAN WILLIAMS

Stirring Reception for American Tenor by Large Audience in Aeolian Hall

There were several features in the song recital given on Sunday afternoon, Nov. 14, by Evan Williams, in Æolian Hall, New York, that distinguished it and made it memorable to those who had the good fortune to be present. This American tenor had long ago established a large following in New York and the auditorium was crowded with hearers. On at least two occasions during the afternoon there were demonstrations of approval that assumed the dimensions of ovations. The gratifying feature of these outbursts was their spontaneity and their justification, for Mr. Williams has the power of reaching his hearers as few singers of the recital domain can, to-day.

Sung entirely in English, the program revealed fine discrimination in the selection of songs of value and incidentally provided convincing testimony as to the effectiveness of singing in the vernacular. This latter factor depended largely on the excellence of the translations employed and upon the artist's exceptional interpretative powers. The program follows:

Mozart's "The Violet"; Schubert's "Thy Ways Are Peace"; Rubinstein's "The Asra"; Schumann's "Dedication"; Hugo Wolf's "Secrecy," "Weyla's Song," "Would'st Thou Behold Thy Lover Sadly Dying" and "Song to Spring"; Cornelius's "Monotone"; Dvorak's "Songs My Mother Taught Me"; Grieg's "A Swan"; Brahms's "The Message"; Max Heinrich's "Thy Voice"; Julian Edwards's "To a Faded Rose"; Ward-Stephens's "Separation" and "Summertime"; Campbell-Tipton's "A Fool's Soliloquy"; Cadman's "The Heart of Her"; Protheroe's "Beside the Shalimar" and Lemare's "The Bells of Rheims."

Evan Williams succeeds in making one realize the vast difference between merely vocalizing a song and delivering it as a poem set to music. There is in his singing, furthermore, a human note that commands the sympathy of his auditors, and that invests each song with wholehearted sincerity and elemental simplicity. And he can rise to stirring dramatic heights by the employment of artistic methods that are within the equipment of few singers to-day. In fact, among our own concert singers, as an interpretative artist, he is unique.

The high lights of the afternoon's program were the familiar Dvorak "Songs My Mother Taught Me," Ward-Stephens's brilliant and telling "Summertime," and Campbell-Tipton's "A Fool's Soliloquy." The first two of these had to be repeated. "Summertime" has been sung frequently by sopranos and contraltos, but the triumph with which Mr. Williams delivered it and the ovation he received for it, should secure the song a permanent place on the programs of men singers.

Carl Bernthaler played the accompaniments with facility and taste. Mr. Williams was recalled thirty-two times by his audience and sang eight encores at the close. P. M. K.

Propaganda Bearing Fruit

To the Editor of MUSICAL AMERICA:

Your sturdy campaign benefits us all a hundred fold more than it possibly can do you, and I am glad to advise you that your propaganda is bearing fruit in a way to make your heart glad. Twice within a month, new pupils have remarked something to the effect that "it won't be necessary for me to go abroad to finish," showing that the seed is springing up everywhere.

Sincerely,
WILLARD PATTON.
Minneapolis, Minn., Nov. 6, 1915.

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PHILADELPHIA ENTHUSIASTIC OVER THE BOSTON-PAVLOWA COMPANY

But Attendance at Some of the Week's Performances Was Not as Large as the Merits of the Production Warranted—Débuts for Luisa Villani, Tamaki Miura, Felice Lyne, George Baklanoff and for a Philadelphia Girl, Bianca Saroya—John Luther Long Gives Praise to the Japanese "Butterfly"

Bureau of Musical America,
34 South Seventeenth Street,
Philadelphia, Nov. 15, 1915.

IN the appearance of the Boston Opera Company in conjunction with Pavlawa and her Ballet Russe at the local Metropolitan all last week, Philadelphia opera-lovers had an opportunity to enjoy a series of performances which, considering the liberality of the presentations and the high degree of merit that was reached, deserved better support from the local public than was given. The audiences on several occasions were large, and once or twice nearly filled the house, but as a rule there was room for many more persons, particularly in the boxes, and there was frequent excuse for the use of the hackneyed assertion that "those present made up in enthusiasm what they lacked in numbers."

There is, however, what may be considered a plausible explanation of this fact. The Boston company's present visit, its first to this city, was in the nature of an experiment, and was made without much time for the usual securing of subscriptions, and without guarantee, so that, after all, the engagement may be put down as a success. Artistically it was so, decidedly. The hope of bringing the organization here for a regular season next winter, divided into two periods of four weeks each, in November and December, should be realized. This would give Philadephia its own settled season of grand opera, and would not interfere with the weekly appearances of the Metropolitan Company of New York, which our opera-goers are by no means willing to give up.

The opening opera last Monday evening was Montemezzi's "L'Amore dei Tre Re," which had its first presentation here by the New York company last season. Its repetition was welcomed with delight, the previous success having created a desire to hear again one of the most beautiful works of modern opera. The rôle of *Fiora*, sung here before by Lucrezia Bori, was taken last week by Luisa Villani, whose success was emphatic. She displayed not only an attractive personality and dramatic ability above the ordinary, but a voice of pure soprano quality, of good volume, and fully equal to the stressful requirements of the music. Giovanni Zenatello, well remembered as a favorite of the Hammerstein days, was given a cordial welcome and acquitted himself creditably in the rôle of *Avito*, although he had better opportunities later in the week. The *Archibaldo* was José Mardones, a baritone of plentiful vocal power, who gave an effective interpretation of the part of the vengeful old king. A notable first Philadelphia appearance was that of George Baklanoff, the Russian baritone, who, as *Manfredo*, won instant recognition as an artist of sterling worth. Baklanoff's fine presence and authority of manner are matched by the splendid power and resonance of his voice, which he knows how to use with telling effect. The staging of the opera, with the Joseph Urban scenery, was greatly admired, though having less of stately magnificence than that of the New York company.

"Butterfly's" Creator Hears Miura

Much interest was manifested in the appearance of Tamaki Miura, the Japanese prima donna, in "Madame Butterfly" on Tuesday evening, and the audience was one of the largest of the week. The interpretation proved captivating in its apparent faithfulness to the character of the innocent little Japanese wife of the inconstant American lieutenant, and especially in its many touches of ingenuous and quaint humor, admirably contrasted in the later scenes by pathos that was the more effective because the singer did not strive to reach a point of emotion beyond the scope of her natural ability. At first, the childish tones and method of vocal expression seemed inadequate to the music, but later the high tones came out with considerable dramatic effect, and Miura's conception and interpretation of the rôle in all respects deserved admiration. John Luther Long of this city, author of the original story from which the libretto of the opera was adopted, was in the audience on Tuesday evening, and afterward declared that "Miss Miura more fully realizes my ideal of *Butterfly* than any other singer I have heard." In the cast with the Japanese prima donna were Riccardo Martin, as *Pinkerton;* Thomas Chalmers, who was a splendid *Sharpless*, and Elvira Leveroni as *Suzuki.*

The elaborately picturesque revival of Auber's "The Dumb Girl of Portici" was an interesting event on Wednesday evening, enabling Anna Pavlowa, as *Fenella*, to show her remarkable talent as a mimetic artist. Zenatello was quite in his element as *Masaniello*, singing with splendid resonance and freedom of tone, and Thomas Chalmers measured up in every respect to the rôle of *Pietro*, something which cannot be said for Georgi Michailoff, who was intrusted with the character of *Alfonso.* Much interest was manifested in the first appearance here in a grand opera rôle of Felice Lyne, the young prima donna, whose home is in Allentown, Pa., and who has many friends hereabouts. Miss Lyne made a pretty *Elvira*, and in her first act aria, the florid "Oh, Moments of Delight," had ample opportunity to display her ability as a colorature singer. The presentation of the old-time opera was praiseworthy in all respects, Auber's tuneful music being listened to with apparent pleasure by many persons in the audience, and the numerous ballets were an attractive feature, as performed by the members of Pavlowa's troupe.

Maria Gay scored one of the most pronounced successes of the week on Thursday evening, when she gave her distinctive portrayal of *Carmen*, a rôle in which she had previously appeared here. Miss Gay's *Carmen* lacks visual beauty and has not much of grace or subtlety, but she carries out her own idea in the rôle with an effect that is indisputable. Depicting the cigarette girl as a creature of coarse nature and vulgar manners, whose power over men is illogical, except in its attitude of sensuous appeal, she indulges in capers that amuse and hold the attention, while in the later scenes the tragic moments have real intensity. The full, rich contralto quality of Miss Gay's voice, with its low tones of almost baritone resonance, are well suited to the Bizet music, which she sang on Wednesday evening with enthusiasm and authority. Martin's *Don Jose* was virile both in person and in its wealth of sympathetic tenor tone, and one of the best *Escamillos* heard here in a long time was that of José Mardones, who really sang the Toreador Song as it ought to be sung.

Philadelphia Girl's Début

Alma Weisshaar (named on the program as Bianca Saroya), a Philadelphia girl, who went to Italy a year or so ago to study there as the protégée of Carolina White, made her local début as *Micaela*, and was very cordially received. She has a voice of pure lyric soprano quality and sings with a fluency which promises that, when experience has added more of authority and finish, she will obtain merited success. Her unaffected sincerity of manner added to the attractiveness of a praiseworthy interpretation. The opera was beautifully staged, the original Bizet ballets by Pavlowa and her dancers adding much to the effect of the spectacular last act.

"Tosca" was given on Friday evening, enabling Luisa Villani, as the tempestuous heroine of the Puccini opera, to exhibit her marked ability as emotional actress and dramatic soprano, which she did to the enthusiastically expressed appreciation of the audience. Zenatello also scored another success as *Mario*, singing in his best style. The *Baron Scarpia* of Baklanoff was an impersonation of authority and power, though less severe of aspect than that of either Scotti or Amato. The music gave ample scope to his voice, one of the finest baritones heard here in many a season. The engagement closed on Saturday evening with a notable performance of Verdi's "Otello," which was beautifully staged, and with an excellent cast. Maggie Teyte made her first appearance of the week as *Desdemona*, a sympathetic rôle to which she gave the graceful charm of her personality, and which she sang fluently, with mellow sweetness of tone. The title part was done with splendid dramatic effect by Zenatello, whose voice was heard to the best advantage, while Baklanoff's *Iago* also was sustained on a high plane of artistic excellence, as a combination of both acting and vocal ability. Roberto Moranzoni and Agide Jacchia alternated in the conductor's chair for the operatic performances, while the special ballet productions were conducted by Adolph Schmid.

Pavlowa's Contributions

Pavlowa and her company were an important feature of every performance of the week, appearing, in addition to supplying the incidental ballets of the operas, in a number of elaborate detached presentations, such as the "Snowflakes Ballet" from Tschaikowsky's "Nut Cracker Suite"; the "Egyptian Ballet" of Luigini, and the "Elysian Fields" dances from Gluck's 'Orfeo and Eurydice," having it all to themselves at the Wednesday matinée, when "Puppen-Fee" was followed by the "Snowflakes Ballet" and a series of divertissements by Pavlowa, Volinine, and the other members of the remarkable troupe of dancers.

Howard Shelley, the press representative of the organization, was warmly welcomed by his many newspaper and social friends, who were glad to see him back at the Metropolitan, where he so ably officiated in the same capacity with both the Hammerstein and Chicago-Philadelphia companies.

ARTHUR L. TUBBS.



READ
the Opinion of the
CRITICS!

"The accomplished singer gave a great deal of pleasure to her audience. The ease and grace with which she handled the difficult passages which abounded in the program of classic songs places her at an enviable height. One of the charms of her singing is the sincere attention paid to diction, not only in the languages in which it is absolutely essential, but in English. She has the ability to take a simple song and give it a dignity that places it in a class by itself. In the Recitative and Aria from Mozart's 'Don Giovanni' her accomplishment was brought out with fine art."

The recital was a tremendous success for the soloist. The dramatic and coloratura work were combined to a point of keen artistry. The concert numbers were an intense joy to the music lover, and sung as only the real artist would interpret them."

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STOKOWSKI BEGINS SCHOOL CONCERTS

High Ideal Realized in First of Philadelphia Series—The Subscription Concerts

Bureau of Musical America,
34 South Seventeenth Street,
Philadelphia, Nov. 10, 1915.

THE first of the Philadelphia Orstra's series of free concerts to be given in the public schools of the city, made possible through the co-operation of the *Public Ledger*, took place last evening in the auditorium of the Normal School for Girls, Spring Garden and Thirteenth Streets. The orchestra played as an entirety. The program was conducted throughout by Mr. Stokowski, who is so enthusiastically interested in this splendid movement for the musical advancement and education of Philadelphia that he made it a point to be present, although at the regular concerts of the orchestra in the Academy of Music last Friday afternoon and Saturday evening he was compelled, because of indisposition, to let Thaddeus Rich, the concertmeister, lead all but one number.

The concert last evening was a glowing success in every way, not only musically but in the nature of the audience and the interest and appreciation shown. The purely orchestral selections were:

"Carnival," Overture, Dvorak; *Notturno* and *Scherzo*, from "Midsummer Night's Dream," Mendelssohn; tone poem, "Don Juan," Richard Strauss. Solo numbers—D Minor Concerto, for violin, Wieniawski; Concertmaster Thaddeus Rich; Third Act, Aria from "Aïda," Verdi, and "Elizabeth's Gebet," from "Tannhäuser," Wagner, Mary Barrett.

Mr. Rich played with his accustomed skill and expressiveness, and Mary Barrett, a young lyric soprano of unusual talent, sang in a manner that showed intelligence and good training, as well as a voice of beautiful quality.

In a few well-chosen remarks addressed to the large number of girl students of the Normal School that made up the audience, Dr. Enoch Pearson, director of music in the public schools, said that the concert was the realization of a dream which he had nineteen years ago, adding that the fulfillment of his dream was due to the enterprise and generosity of Cyrus H. K. Curtis, whom he then introduced. Mr. Curtis, who was received with tremendous enthusiasm, declared that the appreciation of the program evinced by the audience before him had provided him with one of the most inspiring moments of his life. Simon Gratz, vice-president of the Board of Education, was another speaker.

For the orchestra's fifth pair of subscription concerts of the season at the Academy of Music on Friday afternoon and Saturday evening Conductor Stokowski offered this program:

Overture, "Le devin du Villaga," Jean Jacques Rousseau; Ballet Suite from "Cephale et Procris," André Ernest Grétry; "Unfinished," Symphony, Schubert; Concerto in E Flat, Liszt, Ernest Hutcheson; "Esquisses Caucasiennes," Ippolitow-Iwanow.

Mr. Stokowski, recovered from his previous week's indisposition, conducted throughout the program. The Schubert symphony is one of the compositions that the orchestra's patrons watch for every season, sharing equal popularity with the Beethoven Fifth and the "Pathétique" of Tschaikowsky, and its interpretation last week was such as to delight and satisfy every listener. It is enough to say that the interpretation was worthy of the music.

The orchestra, in fact, was in its best form throughout the program, the charming old Rousseau overture being delivered with graceful spontaneity and lightness of tone while the Grétry ballet music, particularly the exquisite menuetto, "Le Nymphes de Diane," and the entrancing little gigue were also given with admirable effect.

The Ippolitow-Iwanow composition added a decided touch of modernism to the program at the close, this fine example of descriptive Russian music being graphically presented. The second movement, "The Mountain Village," introduces some extremely taking passages, in which English horn and solo viola are given a moment of prominence, and there is magnificent tonal splendor in the spectacular "March of the Sardar," with which the work closes.

Mr. Hutcheson played the florid Liszt concerto with fluent skill and beauty of tone. Its technical intricacies were as nothing to him, and he succeeded in combining something of real musicianship with the glittering facility of his execution. His appearance was in place of Moriz Rosenthal, scheduled for last week's concerts, but unable to reach this country from Europe.

ARTHUR L. TUBBS.

RECITAL AND STUDY PROGRAM EARLY EVENTS IN BIRMINGHAM





Norma Schoolar, Dramatic Soprano, and Grover Tilden Davis, Pianist

BIRMINGHAM, ALA., Nov. 1.—One of the most artistic and enjoyable concerts of the opening season was the one presented by Norma Schoolar, dramatic soprano, assisted by Grover Tilden Davis, pianist. The offerings and their rendition called for much applause. Miss Schoolar was especially happy in her Wagnerian excerpts, which showed the result of long years of study abroad and displayed her voice to great advantage. Grover Tilden Davis is a strong addition to musical circles, having opened a studio at Cable Building.

The first meeting of the Music Study Club was well attended and the program most admirably presented by Mrs. Gussen, assisted by Katherine Tierce. It is the object of the club this season to alternate a study program with a recital program. The first study program was made up of works by Rameau, Scarlatti, Mozart, Handel, Paradies, Giordani and Parsiello, most ably handled by Fannie May Pointer, Mrs. Frank Poulos, Rose Fabian and Sara Mallam. Besides the study programs, there will be four open meetings to which the public is admitted on payment of a small fee, and two artist recitals on the same plan. Pupils studying music are admitted to these concerts for the small sum of twenty-five cents as it is the object of the club to encourage students. A. H. C.

Maine Success for Roberta Beatty

Roberta Beatty, the mezzo-soprano, was accorded a most cordial reception at her recent appearance at the Maine Music Festival. Her diction and voice production were particularly commented upon by the critics. Her numbers on the program included Massenet's aria, "Pleurez mes Vieux," from "Le Cid," and "L'Heure de poupre," by Augusta Holmés, also a number by Richard Strauss, "Kornblumen."

Nashville Musicians Pay Beautiful Tribute to Late Comrade

NASHVILLE, TENN., Nov. 12.—That the spirit of comradeship is alive in the musical profession in Nashville was shown in the beautiful tribute paid to the memory of Justin Thatcher, a Nashville musician, who had been in New York City for the last ten years, and who passed away there several weeks ago. The funeral services were held in this city at the Tulip Street Methodist Church, where for many years Mr. Thatcher sang and directed the choir. The services were planned as a memorial, a fitting and beautiful musical program being carried out by leading musicians of the city. The reading of a poem, written for the occasion by Mrs. Elizabeth Fry Page, was very impressive. E. E.

OPENS CLEVELAND SYMPHONY SEASON

Chicago Orchestra Plays Music by Two Americans—Marcella Craft Soloist

CLEVELAND, Nov 13.—The first symphony concert of the season, under the management of Adella Prentiss Hughes, brought the Chicago Orchestra, with Frederick Stock, director, and Marcella Craft as soloist, in a program opening with Beethoven's Seventh Symphony and closing with a scene from Richard Strauss's "Salomé," with the compositions of two Americans, Horatio Parker and J. A. Carpenter, in between. Their music held its own in this somewhat trying test of comparison, especially that of the young Chicagoan, whose "Perambulator Suite" was an immediate success and was greeted with laughter and applause. The audience not only enjoyed it for the beauty and variety of its orchestral treatment of original and attractive themes but appreciated its humor.

Marcella Craft made a favorable impression in the "Rose Song" from "Fairyland," but was less fortunate in the "Salomé" excerpt which lent itself poorly to concert pereformance. She was enthusiastically received.

So large a proportion of the house is sold for season seats that an urgent note in the program requests tickets to be returned to the management for resale whenever they are not to be used, the money to be turned into the guarantee fund.

The Friday Morning Musicales at the Hotel Statler opened with a recital by Jenny Dufau and Vernon d'Arnalle, the former singing with finished art a wide variety of French, German and English songs, especially successful being "Les Filles de Cadiz," by Delibes, and three of the lighter songs of Hugo Wolf. Mr. d'Arnalle's warm baritone and genial stage presence won him many admirers. Three encores, Neapolitan folk songs, sung to his own accompaniment, reminded his listeners that he received early education as a concert pianist.

Edwin Arthur Kraft has resumed his organ recitals at Trinity Cathedral, a feature for many seasons of Cleveland's musical life, interrupted only by his two years' residence in Atlanta.

ALICE BRADLEY.

Organist Sellars Plays Two Pieces of His Own in Schenectady

SCHENECTADY, N. Y., Nov. 14.—Gatty Sellars, the English organist, gave recitals Thursday and Friday evenings at the Second Reformed Church. His most popular number was his new composition, "An Evening Idyll," which has been recently published. As an encore Mr. Sellars played his "L'Angelus," in which were introduced the cathedral chimes with good effect. W. A. H.

Luella Chilson-Ohrman's New York Début

Luella Chilson-Ohrman, the Chicago soprano, appears in New York for the first time in a recital at Æolian Hall, Friday afternoon, Nov. 19. Her program will consist of selections by Handel, Schumann, Wolf, Liszt, Massenet, Salter and Bellini.

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KANSAS CITY GIVES OVATION TO DESTINN

Soprano Opens Mitchell Series — Miss Spencer and Lambert Murphy Heard

KANSAS CITY, MO., Nov. 12.—Seldom does an audience rise to such heights of enthusiasm as was demonstrated on Friday afternoon in the Shubert Theater, when Emmy Destinn sang. It was the opening concert of the Myrtle Irene Mitchell series. Miss Destinn has never sung in our city before, and she was given a rousing reception. Her glorious voice was in perfect condition in spite of the fact that she had had several strenuous days of travel preceding; her singing of "Un bel di" from "Butterfly," "Vissi d'arte" from "Tosca" and a splendid group of Grieg, Debussy and Tschaikowsky, was flawless and brought forth great applause.

Walter Wheatley, tenor, assisted with an aria and group of English songs, singing also a duet from "Madama Butterfly" with Miss Destinn.

On Tuesday afternoon the second concert of the Fritschy series was given by Lambert Murphy, tenor, and Eleanor Spencer, pianist. Mr. Murphy was most happy in his selection of interesting songs, and his fine voice was heard to advantage in several gems in Italian, French and English. Mr. Murphy's reception was unusually cordial. Miss Spencer played Beethoven's Sonata Apassionata and a Chopin group, and repeated the successes she had attained in her Eastern appearances. She responded to several encores.

Carrie Jacobs Bond was heard in one of her entertaining programs at the Hotel Muchlebach on Monday evening by a large and fashionable audience. Her selections included her own stories and songs, which were given in her inimitable pleasing style. It was a thoroughly restful and satisfying program.

M. R. M.



FLORENCE
McMILLAN

PRESS COMMENTS

Florence McMillan, at the piano, furnished accompaniments which were admirable in their unity with and support of the voice, and in their tonal beauty.—*The Buffalo Express.*

Florence McMillan, at the piano, played with the musicianship which counts for the artistic support of a singer.—*Buffalo Courier.*

Florence McMillan, at the piano, played with intelligence and ability.—*Buffalo Times.*

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BAUER PLAYS WITH ZACH'S ORCHESTRA

Pianist Offers Second Concerto of Brahms — Kreisler in Happiest Mood

ST. LOUIS, MO., Nov. 13.—The second pair of Symphony concerts brought to us a famous pianist in the person of Harold Bauer. Besides the importance of Mr. Bauer's appearance the orchestra gave a most admirable performance of its orchestral numbers, the program being:

Mendelssohn, "Fingal's Cave" Overture; MacDowell, "Indian Suite"; Paul Dukas, "The Sorcerer's Apprentice"; Brahms, Piano Concerto, No. 2.

Too much cannot be said of the way in which Max Zach conducted the ultra-modern Dukas work and the way in which the organization responded. It was the first time that Mr. Bauer had played the Brahms Concerto No. 2 with orchestra. Mr. Bauer's performance of the monumental work was one of superb finish.

The first popular concert last Saturday was characterized by the appearance of a soloist who came practically unknown, but who left with quite a reputation as an exponent of oratorio music. The soloist was Charles Galagher, basso, from Chicago, who gave an excellent account of himself in the delivery of the two arias—"Honor and Arms" from Handel's "Samson" and the Invocation from "Robert le Diable" by Meyerbeer. He added Edward German's "Rolling Down to Rio." Mr. Galagher possesses a sonorous voice, particularly adapted to the old oratorio works. It has rich resonance, is true to pitch, and the singer's diction is excellent. The orchestral part of the program was exceptionally well balanced, the principal numbers being:

Ballet Music from "Aida," "Hungarian Rhapsody No. 1 in F," Liszt; "Three Dances from Henry VIII," by Edward German.

It was a joyful mood that prompted Fritz Kreisler in his playing on last Tuesday night in a recital at the Odeon, for it was the universal opinion of all who heard him that his work could not have been bettered in any way. The audience, which completely filled the Odeon, was held spellbound by a program of unusual variety. So prolonged was the applause after his Rondino, Schubert's "Moment Musical" and the Chaminade "Spanish Serenade" that he repeated them, and after the concert played two extra numbers. The concert was under the direction of Elizabeth Cueny, who represents Charles A. Ellis in his concerts in this city.

Last Monday the United States Marine Band, under the leadership of W. A. Santelmann, played two concerts at the Moolah Temple. The evening concert was a program with compositions of representative composers of all the fighting nations in Europe. It was made particularly auspicious by the appearance on the program of the "President's March," dedicated to President Wilson by Arthur Tregina of Washington, D. C.

Victor Lichtenstein, the prominent violinist of this city, has again started his informal talks on "Music Appreciation from the Standpoint of the Amateur." They are given on consecutive Monday mornings at the Chapel of Temple Israel.

Ernest R. Kroeger gave a very interesting recital at Hosmer Hall last week, playing in all about fourteen numbers, three of which were of his own composition.

H. W. C.

OBERHOFFER GIVES TWO FINE CONCERTS

And Minneapolis Audiences Reveal High Place Orchestra Holds in City's Affections

MINNEAPOLIS, MINN., Nov. 11.—The second concert by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, was an exposition of the city's musical resources. Not even for the soloist was the outside world drawn upon. Cornelius Van Vliet, that excellent Minneapolis 'cellist, appeared in that capacity, giving utmost satisfaction, with no apologies required for his local habitation. The audience also demonstrated what Minneapolis could do and does by way of recognition of its own. The Auditorium was practically filled to capacity, and the enthusiasm was splendid. The orchestra is "the thing" and all roads lead thereto. Such is the fine feeling, generated and sustained co-operatively by professional and layman for "our orchestra" and "our city."

The program was a repetition of that played in St. Paul the night before, opening with Weingartner's "Merry Overture" and including "A Dance Rhapsody," by Delius; Borodine's Symphony in B Minor, No. 2; d'Albert's Concerto for Violoncello and Orchestra in C Major, Op. 20, and the tone poem, "Finlandia," by Sibelius. The musical effect was rather better for the repetition, and more particularly, did it seem, for the better adaptation of the performance to the acoustic qualities of the auditorium.

The third of the season's Sunday afternoon popular concerts was interesting and enjoyable in several details. Svendsen's Coronation March was the opening number, after which came the Overture to Rossini's opera "La Gazza Ladra," a number furnishing a succession of ingratiating melodies. Of Liszt's symphonic poem, "Les Préludes," it is safe to say Mr. Oberhoffer has never before given a reading the effects of which were more penetrating. Schilling's Prelude to Act III of the opera, "Ingewelde," was given a first hearing. Max Reger's Ballet Suite comprised three charming movements, the second of which brought Mr. Van Vliet and Mr. Labate, oboe, into relief in the melodies of *Pierrot* and *Pierrette*.

The soloist of the afternoon was Helen Brown Read, soprano. Her numbers were "Elsa's Dream" from "Lohengrin," with the "Dich Theure Halle" for an encore, and the "Avé Maria" from Bruch's "Cross of Fire," with Harriet Ware's "Boat Song" for the second encore. The Waltz and Polonaise from Tschaikowsky's "Eugene Onegin" closed the program.

The last fortnightly program by the Thursday Musicale was given by Hazel Fleener, contralto, and Gertrude Dobyn, pianist. Miss Fleener made a pleasing appearance in songs by Schumann, Brahms, Elgar and Gertrude Ross, the last-named being represented by her "War Trilogy," presented as a feature of an American composer's program at the Los Angeles "Biennial" last June. Miss Dobyn's numbers were drawn from Schumann, Brahms and Chopin, the A Flat Impromptu of the last named being brought to the fore by the pianist's skillful and sympathetic performance.

A pleasant experience of the afternoon lay in the presence and introduction to the present members of the Musicale of its first president, Mrs. H. W. Gleason, now of Boston. Mrs. Gleason spoke of the early days of the club with much feeling. She was given a rising, rousing welcome in recognition of the work of over twenty years ago.

Cecil Fanning, that excellent American baritone, with H. B. Turpin at the piano, appeared in a recital of songs at the First Baptist Church Tuesday evening. Mrs. Laura Coakley Wallin, of the Music and Allied Arts Bureau, was responsible for the opportunity thus offered for hearing a delightful singer in a well-chosen program admirably suited to the artist's skill and the susceptibility of the audience. Four epoch-making periods of opera were represented in the first group of the program—an air from Monteverde's "Orfeo" (1637), an air from Grétry's "Richard Coeur de Lion" (1784), the "Tannhäuser" Introduction, Act III, by Wagner (1845), and an air from Massenet's "Hérodiade" (1883). Of the German classics, Schubert's "Der Neugierige," Schumann's "Auftrage" and Loewe's "Der Erlkönig" constituted the second group. The "War Trilogy" of Gertrude Ross came next, being the second public performance of this cycle within the week in Minneapolis. Old French, Scotch and English folk-songs, charmingly conceived and delivered, were followed by Tom Dobson's "When I Was One and Twenty," Frederick Clay's "The Sands of Dee," Richard Walthew's "Mayday" and Frencesco de Leone's "March Call," the last-named written for Mr. Fanning. The audience expressed itself as highly pleased and grateful.

The second of the Horgan-Stein series of events took place Wednesday night, when Ruth St. Denis, with Ted Shawn and a company of American dancers and native Hindu assistants, danced and posed in a manner highly entertaining to a large audience at the Auditorium.

FLORENCE L. C. BRIGGS.

PAUL REIMERS SOLOIST OF INDIANAPOLIS CHORUS

Tenor Heard with Musikverein Society—Pupil of Hanna Butler Charms Her Club Hearers

INDIANAPOLIS, Nov. 12.—The Musikverein's first concert of the season was given on Nov. 7, when a large audience enjoyed an evening of German folk songs, under the direction of Alexander Ernestinoff. There were songs of various German dialects, which were presented by the women's chorus, by the men's chorus and the mixed chorus, all being sung *á capella*. In the final number, "Dankgebet," by Kremser, the men's chorus proved what volume it could produce. This number, with piano and brass quartet accompaniment, was very effective.

Paul Reimers, the tenor, sang three song groups, representing Schumann, Mendelssohn, Schubert, Brahms, Somoner, Hugo Wolf and Hugo Kaun. The quality of Mr. Reimers's voice lends itself to the style of songs programmed. His accompaniments were played by Mrs. Kenneth Rose, who played in place of Mrs. S. L. Kiser. The "Ganz Leise" by Sommer proved a gem musically, and continued applause brought Mr. Reimers out with an extra number, "Der Tambour," by Wolf.

A French program in charge of Mrs. Martin Rebfuss was given on Wednesday afternoon by the Matinée Musicale in Hollenbeck Hall. Miss Genevieve Barry, soprano, of Chicago, a pupil of Hanna Butler, who was introduced here through the courtesy of Mrs. Rebfuss, sang a group of five French songs so excellently that her work proved the feature of the program. In the "Lakmé" aria "Où va la jeune Indoue" she executed the coloratura passages in the cadenza remarkably well. The members who were on the program were Mrs. L. F. Page, Mrs. G. Jackson, Mrs. K. Rose and Misses Woodbridge and Murphy.

A beautiful program was arranged for the song and duet recital given by Mr. and Mrs. Glenn Frierwood on Thursday evening at Hollenbeck Hall. Italian, French and German songs, not omitting the American song writers, were beautifully sung. Mrs. Frank Henry acted as accompanist.

The new organ of the Roberts Park Church was dedicated on Nov. 9, when Charles F. Hanson gave a beautiful program, having the assistance of a reader, Mrs. Estelle L. Edmunds.

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CHALMERS TRIUMPHS IN LEADING RÔLES

Young American Baritone Wins Success with Boston Opera Company

OF the younger American singers few have had so rapid a rise to prominence or fulfilled so completely the promise of their first appearance as has Thomas Chalmers, now one of the principal baritones of the Boston Opera Company.

Two years ago, after studying and singing in Italy, he made his New York début with the Century Opera Company as *Amonasro* in "Aïda" and scored an immediate success with both critics and public.

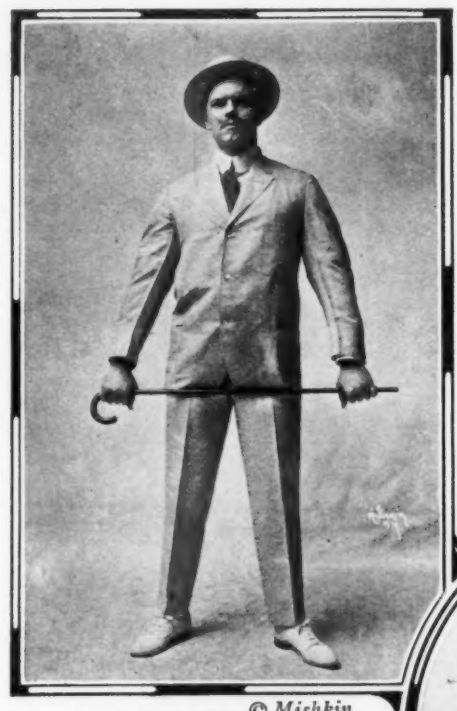
His subsequent appearances during the two Century seasons in more than twenty rôles, only served to increase his popularity and bring forth warmer praise from the New York critics for his abilities as an artist and a singer. Each season has marked a steady and rapid artistic growth, and his present engagement with the Boston Opera Company fulfills the prophecies of several of the leading critics that Mr. Chalmers was not destined to stay long in "Popular Opera."

When Max Rabinoff began to make plans for the present season of the Boston Opera Company in conjunction with the Pavlowa Ballet, he was one of the first singers to be engaged, owing to the fact that Mr. Rabinoff had been much impressed last year by Mr. Chalmers's work when the Pavlowa Ballet had played a joint engagement with the Century Company in Chicago.

The young baritone's success with the Boston Opera Company in Chicago, St. Louis, Detroit, Toronto and New York as *Sharpless, Escamillo* and *Pietro* belies the statement so often made that young American singers get neither opportunity nor recognition in opera in their own country, and cannot fail to encourage young singers of genuine merit who are willing to devote the time and patience to prepare themselves properly.

Mr. Chalmers répertoire consists of the leading baritone rôles in over thirty operas, and in the coming season in Boston he will be heard in "Butterfly," "Tosca," "L'Amore Dei Tre Re," "Faust," "Segrete di Susanna," "Pagliacci" and "Carmen."

He was one of the favorite pupils of the great singing master, Vincenzo Lambardi, who up to the time of his death lived in Florence, and to him Mr. Chalmers attributes all the success that has come to him since he left his studio four years ago.



© Mishkin
As "Sharpless" in "Butterfly"



Photo by Matzene
As "Manfredo" in "The Love of Three Kings"



As "Barnaba" in "Gioconda"



© Mishkin
As "Escamillo" in "Carmen"

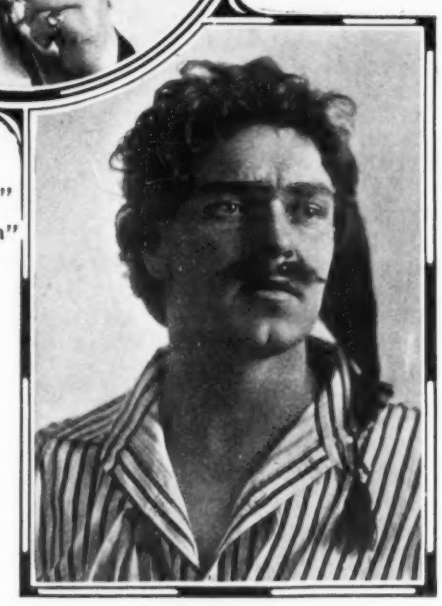


Photo by Matzene
As "Pietro" in "The Dumb Girl"

Thomas Chalmers, the American Baritone, in Five Rôles Interpreted by Him as a Member of the Boston Opera Company, Now on Tour

PHILHARMONIC OPENS ITS SUNDAY SERIES

Playing of the Orchestra a Model of Smoothness, Finish and Spirit

Stress of operatic rehearsals prevented Melanie Kurt from appearing as soloist at last Sunday afternoon's New York Philharmonic concert (its first Sunday concert of the season), according to the original arrangement. But, while the absence of the noted Metropolitan soprano was naturally to be regretted, Mr. Stransky made ample amends for whatever disappointment any one in the huge audience may have felt by substituting for the scheduled Strauss, Wolf and Brahms songs Wagner's "Siegfried Idyll" and the two enchanting "Elegiac Melodies" of Grieg that the Philharmonic plays so ravishingly and for which its patrons have such a lasting affection. It is safe to surmise that from the musical standpoint, few if any deplored the rearrangement. These two works fittingly capped the climax of a concert that offered the following complete program:

Dvorak, G Minor Symphony; Wagner, "Siegfried Idyll"; Tschaikowsky, "Romeo and Juliet"; Grieg, "Two Elegiac Melodies"; Liszt, "Tasso."

To be sure, this program was a trifle over-generous but when it is such a feast of masterpieces one becomes freely indulgent. And though the concert lasted half an hour longer than usual not more than a handful of the enormous audience left Carnegie Hall before all was over. Indeed, the applause at the close was the heartiest of the entire afternoon.

Again the playing of the orchestra proved a model of smoothness, finish and spirit. The Dvorak symphony went capitally; every bar of it reflected the love that Mr. Stransky feels for the work. There remains little to be said of it that was not written after its first production last season. It has fresh charm and facile lyrical flow, but seems strangely small by the side of the "New World" which it preceded by only a short period. Unquestionably the first two movements are the best.

Mr. Stransky brought out well the infinite tenderness of the "Siegfried Idyll" though, in common with so many other conductors he takes this lovely music a trifle fast. One need not be told at this date with what emotion, what fervor, what understanding he brings out all that is salient in the impassioned and dramatic Tschaikowsky Overture, the melodious Grieg numbers or Liszt's splendid tone-poem. It has really remained for Mr. Stransky to discover the two last named works and bring them into their own. And if all else fails to quicken the interest of a music-sated concert-goer the "Tasso" as done by Mr. Stransky and the Philharmonic will infallibly thrill and transport him.

H. F. P.

TO CREATE RÔLE OF "JOAN"

Oratorio Première in New York for Marie Sundelius

Coming New York appearances for artists under the management of Gertrude F. Cowen include several for Mme. Marie Sundelius, soprano, who will appear twice in November, once in joint recital with Irma Seydel, violinist, at the opening concert of the Haarlem Philharmonic Society, at the Astor Gallery, Waldorf-Astoria Hotel, and at a private recital. Mme. Sundelius will create the rôle of *Joan* at the first performance of "Joan of Arc" in America with the New York Oratorio Society Dec. 8. On Dec. 11 she will appear in concert in Carnegie Hall under the auspices of the Swedish Society.

Marguerite Dunlap, contralto, will give a concert with the New York Banks' Glee Club in Carnegie Hall, Dec. 18. On April 11 Irma Seydel, violinist, will play for the Mendelssohn Glee Club at the Hotel Astor. Marion Green, basso cantante, will sing in a performance of the "Creation" for the New York Oratorio Society at Carnegie Hall, April 15.

Havrah Hubbard has been engaged for a number of opera talks before the National Opera Club of America, Columbia University, and the Brooklyn Institute. There are twelve engagements for him in all.

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Comments of New York Critics:

"He **'arrived'** yesterday in no uncertain fashion, rousing his audience to a pitch of excitement which **suggested a Kreisler or an Elman** rather than a comparative newcomer."—Sigmund Spaeth in the *Evening Mail*, Nov. 4, 1915.

"Indeed, the youthful Russian-American violinist proved himself on this occasion **worthy of a place in the first rank of his profession.**"—Max Smith in the *Press*, Nov. 4, 1915.

"Admirable skill in technique, an **intonation almost faultless** and **much finish** were qualities that aided in obtaining some fine effects."—W. J. Henderson in the *Sun*, Nov. 4, 1915.

"His playing of the Bruch Concerto was marked by **beautiful finish** and a **delicate sense of nuance. His intonation throughout was impeccable.**"—H. E. Krehbiel in the *Tribune*, Nov. 4, 1915.

"Mr. Bourstin played the Bach work with **beautiful tone, excellent phrasing,** and thorough comprehension of the great cantor's style."—Henry T. Finck in the *Evening Post*, Nov. 4, 1915.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

TO a fine poem by the singularly gifted Kendall Banning, called "Beyond," Mabel W. Daniels has written a fine song for a medium voice, with piano accompaniment.*

Miss Daniels has voiced Mr. Banning's thought perfectly, with feeling and with a certain intensity not always present in her music. The poem is so admirable that it deserves to be quoted in full:

When all my little worldly tasks are done
And life is through,
Shall I, my love, lie down in peace at last
To dream of you?

Or shall I find, when you and I shall rest
In peace supreme,
That death is life but of a larger plan
And life the dream?

Real sentiment—not sentimentality—is found here and Miss Daniels's music is wedded to it in an exceedingly fitting manner. It is to be hoped that singers will add to their répertoire an American product of this kind, in which music and poem are so equal in their worth.

* * *

GORDON BALCH NEVIN, the gifted son of George B. Nevin, has done nothing for the organ which will win him so much respect from musicians as his Praeludium, issued by the John Church Company.† Here we find Mr. Nevin writing serious organ music—music brought into being for the organ and for no other instrument.

It is not complex in style, but is a musicianly treatment of a simple theme, which rises to a fine climax in D Minor, *Allegro risoluto*, common time, and is repeated in the peroration in D major with stunning effect. Mr. Nevin will find that works of this kind, though their appeal to recital audiences may be somewhat slower in making itself felt than those little "tuney" pieces which are composed so often for the organ, will in the long run prove eminently worthy of the time and thought spent in composing them. The piece is dedicated to Edwin Arthur Kraft, the noted concert organist.

* * *

ROLAND DIGGLE has added to organ literature a "Marche Heroique," published by the house of White-Smith.‡ Mr. Diggle's organ music is always honest and natural, and this piece will be welcome as a postlude in church, as well as a program number in recital. The main theme is a sturdy one in G major, strongly accented, while the middle portion, in E flat, is appropriately lyric in character and melodically flowing.

* * *

EVEN the greatest men in all walks of life fall short of the mark at times. And so one can understand Fritz Kreisler's having permitted himself to be persuaded to arrange his now universally popular violin piece, "Caprice Viennois" as a song for voice with piano accompaniment. The arrangement is published by Carl Fischer, New York, as "Cradle Song, 1915."§ There can be but little doubt that the B major portion, 3/4 time, of the "Caprice Viennois" suggests a *berceuse;* yet just why Mr. Kreisler has taken Alice Mattullath's lines about a mother singing to her babe, beginning

You and I are all alone,
I have only you,

and relating in the second stanza how the father, gone to the war, "lies upon the plain" is difficult to imagine. The verses are so obvious that it pulls the whole thing down far beneath the Kreisler standard. However, the procedure has perhaps been justified by the sincerity with which it was done, for Mr. Kreisler would not have made the arrangement, had he not thought it artistic.

Far happier is the violinist's arrangement of a Viennese popular song, under the title "The Old Refrain," which he has dedicated to John McCormack. Here we find Mr. Kreisler writing one of his individually delightful piano parts to a lovely swinging melody. It will surely become popular in this country.

Both songs are to be had in editions for high and low voice.

* * *

A MASS in G by Guglielmo Lardelli for two voices, with tenor and bass *ad lib.*, is issued by the Oliver Ditson Company.‖ It has been edited and arranged by Bertolo Viale to conform with the "Motu Proprio" of His Holiness Pope Pius X. The music is dignified and ecclesiastic in tone and the workmanship is excellent.

* * *

THE Italian conductor, L. Camilieri, appears as the composer of four solo songs, "To Mary" (this in two editions, one with piano, the other with organ accompaniment), "Wild Heart," this to a poem by Ariadne Holmes Edwards, the composer; "The Mother's Quest," and "Waiting for You."¶ They are simple songs, all lyric in character and not unlike the ballad in sentiment. "Wild Heart" is the best of the set—unquestionably the most interesting.

* * *

A SETTING by Faith Helen Rogers of Sidney Lanier's noble poem, "A Ballad of Trees and the Master," one of the loftiest pieces of verse ever written by an American, is advanced by the Chicago publisher, Clayton F. Summy.** It appears that with it this composer won the "Student Prize" at the recent biennial convention of the Federation of Music Clubs at Los Angeles.

Strange it is that the widely known setting of the poem by George W. Chadwick also won a prize more than fifteen years ago; and stranger would it seem that any musician in this fair land should undertake to write music to this poem after Mr. Chadwick. Not that the fact that one composer has set a poem to music should be ground for other composers passing it by; but Mr. Chadwick did it so wonderfully—it is the finest song he ever composed—that it has been respected by composers at various times when they may have felt like setting the poem. No argument can be advanced to justify a new setting. Mr. Chadwick's music—unlike that of many of his older songs—is not old-fashioned; it is perennially fresh. The present reviewer goes to that song from time to time, as he does to Schumann and Brahms, and finds in it always the truest kind of inspiration.

Miss Rogers has written very respectable music in this song—music that shows that she has studied composition for a time and that she is not without talent. One can understand its being awarded the "Student Prize." But she has not got the profound meaning of the poem in her music. And since that alone would have justified her attempt, it is impossible to award her more than gentle praise and to advise her to work in her future songs on poems that have not been done as has "A Ballad of Trees and the Master," by Mr. Chadwick.

* * *

"A PETERBOROUGH SKETCH BOOK" for the piano is the title of an album of six pieces for this instrument by Lewis M. Isaacs, just published by the H. W. Gray Company in an attractive edition.††

Mr. Isaacs has for several summers been a member of the colony of composers, authors and painters at Peterborough, New Hampshire, where, gathered around the scenes so dear to Edward MacDowell, these artists work and play during the vacation months. By profession a lawyer, Mr. Isaacs composes for the joy that it gives him. He was a MacDowell pupil in composition. A glance at any of these pieces would prove that more quickly than the statement of it here can. It would be idle to take Mr. Isaacs to task for his use in his pieces of those elements which we know to-day as MacDowellish. For an intense admiration for a composer's work may often make the admirer imitate.

To the present reviewer, it would scarcely seem that Mr. Isaacs has consciously imitated his master's style. Nevertheless, the pieces prove that he composes wholly in the manner in which MacDowell's piano compositions are written. The titles, too, savor of the titles which the composer of the "Keltic" Sonata loved to give his pieces. Mr. Isaacs calls his composition in this sketch book "To Mount Monadnock" (Monadnock may be seen through the pines from the platform of the glorious open-air stage which has been erected in the pine woods at Peterborough), "In the Pine Grove," "A Forgotten Romance," "March of the Woodland Sprites," "The Churchyard at Nightfall" and "Sunset: a Processional." Of these, "To Mount Monadnock," "A Forgotten Romance" and the final "Sunset" are the best. If they cannot boast a very original melodic or harmonic scheme they are well done and set for the piano with sense and an eye to effectiveness. There is scarcely an American composer to-day who can write a piano piece without being somewhat MacDowellish; the only difference between Mr. Isaacs and these others is that Mr. Isaacs is more so. He has drunk so deeply at the fount and worshipped so devoutly at the shrine of his master that in composing he finds it difficult to write in any other idiom than his.

The album has interesting points and is well worthy of examination. A.W.K.

*"BEYOND." Song for a Medium (or Low) Voice with Piano Accompaniment. By Mabel W. Daniels, Op. 24, No. 1. Published by Arthur P. Schmidt, Boston, New York and Leipsic. Price, 50 cents.

†PRAELUDIUM. For the Organ. By Gordon Balch Nevin. Published by the John Church Company, Cincinnati, New York and London. Price, 60 cents.

‡"MARCHE HEROIQUE." For the Organ. By Roland Diggle. Published by the White-Smith Music Publishing Co., Boston. Price, 65 cents.

§"CRADLE SONG, 1915," "THE OLD REFRAIN." Two songs for a Solo Voice with Piano Accompaniment. By Fritz Kreisler. Published by Carl Fischer, New York. Price, 50 cents net each.

‖MASS IN G. For Two Voices, with Tenor and Base Ad Lib., with Organ Accompaniment. By Gugliemo Lardelli. Published by the Oliver Ditson Company, Boston. Price, 40 cents.

¶"TO MARY," "WILD HEART," "THE MOTHER'S QUEST," "WAITING FOR YOU." Four Songs for a Solo Voice with Piano Accompaniment. By L. Camilieri. Published by the Devin-Adair Company, New York. Price, 60 cents each the first three, 50 cents the fourth.

**"A BALLAD OF TREES AND THE MASTER." Song for a Medium Voice with Piano Accompaniment. By Faith Helen Rogers. Published by the Clayton F. Summy Co., Chicago. Price, 50 cents.

††A PETERBOROUGH SKETCH BOOK. Six Compositions for the Piano. By Lewis M. Isaacs. Published by the H. W. Gray Co., New York. Price, $1.

SCHNITZER-HINKLE RECITAL

Pianist and Soprano Received with Marked Favor in Providence

PROVIDENCE, Nov. 11.—The second concert in the "De Luxe Series," under the local direction of Mme. Antonette Hall-Whytock, was given Friday afternoon in the Elks' Auditorium, the artists being Germaine Schnitzer, pianist, and Florence Hinkle, soprano. Mme. Schnitzer, who was heard here three years ago in Memorial Hall, deepened the splendid impression she made at that time. Her numbers, by Mendelssohn, Schubert, Schubert-Liszt, Schumann and Chopin, revealed her pronounced technical proficiency and powers of interpretation.

Miss Hinkle, who was last here as soloist with the Boston Symphony Orchestra last season, sang by special request the "Ave Maria" from Bruch's "Cross of Fire," this being the same number that she had sung with the orchestra. It afforded her a splendid opportunity to reveal the beautiful purity of her tones, while her songs by Fourdrani, Leoncavallo, Goring-Thomas and Horsman showed her emotional powers. Her numbers were given in the finished manner which makes her one of the foremost sopranos now on the concert stage.

G. F. H.

DAMROSCH AT THE CAPITAL

New York Orchestra in Fine Form—Mischa Elman Is Soloist

WASHINGTON, D. C., Nov. 11.—The series of concerts offered by the New York Symphony Orchestra, Walter Damrosch, conductor, opened auspiciously yesterday at the Belasco Theater. The symphony was the Beethoven Fifth, which was excellently played. The most artistic work of the orchestra, however, was in "On Hearing the First Cuckoo in Spring" (Delius), which was the first hearing of this in Washington, and the *Andante* movement of the String Quartet, Op. 11, by Tschaikowsky, in both of which the strings of the orchestra made the most sympathetic, most delicate appeal and won so great applause that Mr. Damrosch commanded the men to rise in acknowledgment. The soloist was Mischa Elman, who gave the Goldmark Concerto in A Minor a glorious performance, full of life, beauty, tenderness and power.

The audience was distinguished. In the President's box were Margaret Wilson, Helen Woodrow Bones, Mrs. M. L. Smith, Mrs. George E. Pickett, Mrs. William Hitz and Mr. Fabrizio, violinist, who has been practising at the White House with Miss Wilson.

W. H.

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DESTINN HEARD WITH DENVER ORCHESTRA

Soprano's First Concert Appearance of the Season a Gratifying Success

DENVER, Nov. 5.—Emmy Destinn made her first concert appearance of the season with the Denver Philharmonic Orchestra last evening, after racing across the continent. She arrived in the city less than two hours before the concert, and there was no opportunity for a rehearsal with the orchestra, nor for more than a casual "running through" of her songs with Mr. Simmonds, who played her accompaniments. Under these circumstances, both Director Tureman and Mr. Simmonds must be given credit for adapting themselves to the singer's moods.

Mme. Destinn's voice proved all that has been said of it. Her tone was warm, vital and compelling, and under excellent control. Her most successful number was the aria from "Tosca," which she repeated in response to continued applause. Her songs, all in German, were, with the exception of Schubert's "Erlkönig," rather unfamiliar. She made Smetana's "O steinigt nicht Propheten" most effective. Many expressed regret that she did not sing at least one of her encore songs in English. She was cordially received.

Mr. Tureman elected to give an entire Wagner program, and presented the Prelude to "Lohengrin," two long excerpts from the "Parsifal" score and the Prelude with other excerpts from "Die Meistersinger." His orchestra had been augmented to seventy men, and the instruments included a formidable looking contra-bassoon and a celesta. With a few exceptions the instruments were in good tune, Mr. Tureman (using no score throughout the evening) directed with intelligence and care, and there was much in the performance that was admirable and big in promise for the future. Nevertheless, the program suffered from too much Wagner. The long sustained moods of the "Parsifal" music, unrelieved by stage picture, action or singing, proved wearying to musicians and deadly to laymen. There was a sigh of relief rather than applause at its close.

The next concert in this series will be given on Dec. 9, when Manager Slack announces Yolanda Mérö as soloist.

J. C. W.



Emmy Destinn, the Bohemian Soprano, Who Is Winning High Favor as a Concert Artist During Her Present Tour in This Country

Miss Destinn's Concert Successes

The success of Emmy Destinn as a concert artist has exceeded even the fondest hopes of her manager, Ottokar Bartik, as well as thousands of her friends and admirers. Immediately upon her arrival in New York Miss Destinn was whirled to Denver, where she had to sing three hours after her arrival. Critics and public accorded Miss Destinn a hearty welcome and before she left, her manager was requested for a return appearance before the season ended.

In Austin and Dallas, Tex., Miss Destinn's singing so stirred her hearers that the lights had to be turned off in order that she be able to leave the theater. Although generous in encores, the people would not leave, crowded on the stage and even besieged her dressing room. When she left for Kansas City her car was banked with flowers. It is expected that she will make another Texas tour some time late in the winter or early spring. In Kansas City she sang before one of the largest musical gatherings ever assembled in that city.

When the success of Miss Destinn's concerts became known in New York, Harry Askin, acting manager of the Hippodrome, engaged her for Sunday night, Dec. 12.

ARTIST-PUPIL MAKES HER RECITAL DÉBUT

Betsy Lane Shepherd Presents Attractive Program in John W. Hall's Studios

There should be an inscription in John Walter Hall's New York studios to the effect that Nov. 11 is a red letter day in the calendar of those studios. For on Nov. 11 of this year Mr. Hall introduced an artist-pupil, Betsy Lane Shepherd, soprano, in her semi-public début in those rooms, while exactly six years before, on Nov. 11, 1909, Mr. Hall had brought forward Lucy Isabelle Marsh in the same manner and place. Further, the account of Miss Marsh's début appeared



Betsy Lane Shepherd, Soprano

in MUSICAL AMERICA for Nov. 20, 1909, or exactly six years before the issue containing the present article, and the headline was the same, save for the presence of Miss Marsh's name instead of Mrs. Shepherd's.

As was the case when he introduced Miss Marsh, Mr. Hall is quite confident that Mrs. Shepherd will obtain a marked success as a singer. Her delivery of an exacting program, indeed, proved her to be the possessor of a voice of lovely timbre. It is a lyric soprano of crystalline purity and considerable flexibility. Mrs. Shepherd's employment of the vocal organ showed intelligence and careful training. She was heard with the keenest delight in works which exhibited the voice in its more brilliant aspects, namely, the Dell'Acqua "Chanson Provençale," fluently delivered, and "Ah, fors è lui," in which she made much of the florid possibilities. Of the songs in German, Schumann's "Er ist's" was buoyantly sung, and the beauty of Eugen Haile's "Im Zitternden Mondlicht" was well set forth.

While the soprano's voice did not manifest enough variety of color to picture the moods of all the French and German songs, the singer infused a real emotional throb into the Frank La Forge "Longing" which made this one of the best of her evening's achievements. Other American songs offered were Nevin's "Before the Daybreak," Clough-Leighter's "My Lover He Comes on the Skee" and "That's the World in June," by Spross.

Mr. Hall presided at the piano. One of the hearers was Vera Curtis, the Metropolitan Opera soprano. K. S. C.

SPALDING ON SOUTHERN TRIP

His Second Tour of That Part of the Country This Season

Albert Spalding, the violinist, had hardly finished his recital in Æolian Hall, New York, on Friday of last week, when he was whirled to the station to catch a train for the South, where he is to give a number of concerts. This will be his second southern trip this season, his first trip having taken in such cities as Richmond, Baltimore and Washington. In the last named city Mr. Spalding was the honored guest of the National Press Club.

On Monday night Mr. Spalding made his first appearance in Norfolk where he was greeted by a large audience. The following day he appeared at the University of Virginia, Charlottesville, where the students turned out in full force to hear him. In these two concerts Mr. Spalding was assisted by Mme. Loretta del Valle, the soprano. Mme. del Valle was well received in both places.

From Charlottesville Mr. Spalding went to Columbus, Miss., where he appeared before a large audience at the Industrial College for Women. On Sunday he makes his first appearance in Birmingham, Ala. He then makes a long jump to Buffalo, N. Y., where he plays on Thanksgiving Day. After that concert he returns to New York for his third recital in Æolian Hall, on Friday, Nov. 26.

Mr. Spalding is now planning a trip to Cuba which will probably take place during December. On this trip he will be assisted by Mme. del Valle.

Bessie Mark, an American coloratura-soprano, has been singing again in London.

WHAT THE CRITICS THINK OF THE ART OF

ARTHUR LOESSER

ASSISTING ARTIST TO

MAUD POWELL



"Arthur Loesser played the piano part **admirably, with fine feeling and unfailing precision,** and the two achieved a performance of unusual excellence."—*New York Times*, Oct. 27, 1915.

"Arthur Loesser, **one of the most delightful pianists heard here in many years** was **a real assisting artist.** In his early twenties now, he has an indefinable something which, for want of a better name, may be called temperament, but **it is really genius.**"—Columbus, Ohio, *State Journal*, Nov. 10, 1915.

"A veritable triumph was achieved by the young assistant artist and accompanist, Arthur Loesser. Mr. Loesser's group was fitted especially to reveal his technical equipment **and it did, absolutely.** His command of broader effects were manifested in the military polonaise of Chopin which Paderewski has played from the same platform."—Columbus, Ohio, *Evening Dispatch*, Nov. 10, 1915.

"Each number was vividly interpreted with a **technique exquisite in its absolute finish, the touch of a master** and a **tone remarkable in its beauty.** The young man has assuredly **a great future before him.**"—Erie, Pa., *Daily Times*, Nov. 5, 1915.

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WARM TRIBUTE TO NIKISCH ON HIS SIXTIETH BIRTHDAY

Berlin Philharmonic Orchestra Opens Its Season with Rousing Demonstration for its Famous Conductor—Combat of "Fafner" and "Fasolt" Ends in Legal Suit for Damages—American Violinist, Eddy Brown, in Many Concerts in Germany

European Bureau of Musical America,
30 Neue Winterfeldtstrasse,
Berlin, W. 30, Oct. 16.

OF threefold significance was the first of this season's Philharmonic concerts last Monday. It marked the resumption of this series, notwithstanding the war; secondly, it became a veritable celebration of the sixtieth birthday of Arthur Nikisch—the orchestra's famous conductor, and, thirdly, it represented the twentieth anniversary of Nikisch's reign as conductor of the Berlin Philharmonic.

When Nikisch appeared on the platform he received an ovation which was repeated, intensified, after the first number, when the orchestra and the entire house rose to a man and the chairman of the Philharmonic Orchestra stepped forth and delivered a short address of congratulation and recognition of the master's distinguished service on behalf of art and the orchestra. A laurel wreath was presented to him, as were other floral offerings in considerable numbers, while Director Landecker of the Philharmonic had had the green room tastily decorated with flowers.

Nikisch expressed his thanks, with deep feeling. The orchestra apparently was determined to surpass itself on this day, and the musicians played superbly. Nikisch, himself, was exceptionally inspired, so that his interpretation of Beethoven's Symphony in B flat was wonderfully vitalized.

Followed Arthur Schnabel with the D Minor Concerto of Brahms, which the pianist played rather sedately at first but towards the conclusion of the first movement and to the close with a master technic and interpretation, imbued with a wealth of romance and lyric beauty, with gigantic passion and compelling impetuosity. Nikisch's reading of the "Meistersinger" *Vorspiel* was a splendid portrayal of every detail, though possibly somewhat less plastic than it is heard at the Royal Opera.

Needless to say, that on such an evening there were calls and recalls in numbers for all concerned.

New Reger Music for the 'Cello

Max Reger has just completed three suites for violoncello, which he has dedicated to the three German 'cellists, Julius Klengel, Paul Gruemmer and Hugo Becker respectively.

Hans Pfitzner will soon publish his book entitled, "Of the Musical Drama."

On Dec. 6 the Nuernberg Richard Wagner Society of German Women will give a large charity concert to be conducted by Siegfried Wagner.

Last Sunday night's concert of the Bluethner Orchestra was devoted to German and Austrian compositions exclusively. I make the distinction in this connection between German and Austrian compositions in so much as the two Bohemians, Smetana and Dvorak, were also represented, the former with his symphoic poem, "Die Moldau," and the latter with the first movement from the 'Cello Concerto in B Minor, played by Gottfried Zeelander. The assisting vocal artist was Johannes Bischoff, of the Royal Opera, who sang the *Hans Sachs* monologue and the address of *Hans Sachs*. Besides, Paul Scheinpflug, apparently entirely recovered from his hardships in Russian confinement, conducted Richard Strauss's "Tod und Verklärung," Mozart's "Kleine Nachtmusik" and the Hungarian Rhapsodie of Liszt.

The combat of the giants *Fafner* and *Fasolt* in Wagner's "Rheingold" may lead to a legal suit for damages. At the Municipal Opera in Posen, during a performance of the "Rheingold," dating back as far as January, 1912, the opera singer, Schubert, as *Fafner*, during the combat, fell and broke his leg. He attributed the accident to the defective shoes with which the management had supplied him for the rôle of *Fafner*, and demanded damages amounting to 8079 marks and an annual revenue of 1000 marks. The County Court of Posen sentenced the operatic management to payment of 2579 marks and an annual revenue of 750 marks. The court declared that it was the duty of an operatic management to supply appropriate properties and costumes, and that therefore the accused was to blame that the shoes in question fit so badly that in them the singer toppled over. But the higher courts to which the management appealed were of a different opinion, for the Imperial Supreme Court at Leipsic decided that the singer alone was to blame, as he must decide which are the proper equipments safely to impersonate his rôle, and as the singer himself at the dress rehearsal had replied to the theatrical inspector's question as to whether the shoes were satisfactory, "Yes, they'll do," the case was to be dismissed.

Eddy Brown's Activities

If anyone thinks that the war has completely demoralized musical conditions in Germany, let him glance over the following schedule of this season's activity of Eddy Brown, the young American violinist, who will be heard in America during the latter half of this season. In Berlin young Brown will be heard in two concerts. In Leipsic he will play at the Gewandhaus concert with Arthur Nikisch. In Cologne he has been engaged for the Guerzenich concert, Kapellmeister Abendroth conducting. In Amsterdam he will be heard with Mengelberg, in Rotterdam in two concerts, in The Hague again with Mengelberg, in Utrecht at a separate concert. Then follow concerts in Chemnitz, Koenigsberg, Dusseldorf, Munich, Graudenz, Siegen in Westfalia, Wiesbaden, Hamburg, Barmen and a number of other cities, none later than Dec. 23.

This youthful artist has arranged two studies of Paganini for violin and written accompaniments for them. These two studies he has dedicated, No. 14 to the Princess Henkel von Donnersmark, and No. 22 to his teacher, Prof. Leopold Auer. Brown had also been engaged for one of the Philharmonic concerts under Nikisch, here in Berlin in January, which engagement, however, he was compelled to cancel on account of his American tour after Christmas.

O. P. JACOB.

PLAN NEW PEOPLE'S SERIES NEXT YEAR

Turning Away of 500 Applicants Cause of Move to Start Second Course

So quickly was the subscription completed for the full membership in the People's Symphony Auxiliary Club of 1500 this fall, that a subscription for a second and supplementary series of chamber-music concerts by that organization will be opened next year, according to an announcement made by Franz X. Arens, musical director, from the platform of the auditorium of the Washington Irving High School at the second concert, last Saturday evening. An "overflow" of five hundred applicants who were unable to gain admisison to the club this year will, Mr. Arens expects, provide the nucleus for the new subscription that will make possible a double series of concerts next season and he urged his audience to endeavor to enlist the interest and support of their friends in the plan, that the full second subscription might be assured.

David and Clara Mannes provided the delightful sonata program which held the attention of Saturday evening's audience that almost filled the auditorium. A few introductory remarks by Mr. Arens on "The Sonata Form" served to enlighten his hearers upon the historical and evolutionary scope of the program offered. The F Minor Sonata by Locatelli which opened the program that was brought to a close by the Grieg F Major sonata (opus 8) was set off by a group of violin soli performed by Mr. Mannes. This comprised the Brahms "Intermezzo," Debussy's "En Bateau," the Kreisler "Liebesleid" and "Liebesfreud" and the "Good Friday Spell" from "Parsifal."

The enthusiasm of those present was wrought to a high pitch by the Manneses' performance of the Locatelli work, which is rich in melodic content and the slight structure of which was at all times regarded by Mrs. Mannes in her handling of the piano part. The final *Adagio* was played with arresting beauty by Mr. Mannes, whose double stop effects on A and E strings were notable for their opulence of tone. The Brahms "Intermezzo," with its lovely *pianissimo* passages, was executed with rare finesse, while the ethereal Debussy *descriptif* was given with such infinite delicacy and charm and the color so admirably sustained at the pianoforte by Mrs. Mannes that the audience demanded its repetition. The two Kreisler pieces likewise so pleased that Mr. Mannes was obliged to respond with the "Schön Rosmarin," also by Kreisler.

The embarrassment of riches which marked the evening's performance was fittingly ended by an impassioned rendition of the Grieg sonata, the second movement of which, with its flowing melodies, was read with superlative artistry.

The audience was a typical People's Symphony Auxiliary Club assemblage of neighborhood folk representative of every walk of business activity. In the fourth row sat an aged woman whose work-worn hands incessantly plied their knitting needles while the music was in progress.

H. C. P.

Inspiring Chorus Singing at Patriotic Meeting in Toronto

TORONTO, CAN., Nov. 13.—At the great patriotic meeting held by the Empire Club in Massey Hall on the 9th, the National Chorus, under the conductorship of Dr. Albert Ham, gave an inspiring program, thrilling the audience by its singing of the British, French and Russian national anthems, also "O, Canada," "Canadians Follow the Drums" (Dr. Ham's own composition) and "The Banner of St. George." The height of the program was reached in Elgar's "It Comes from the Misty Ages." The choir was accompanied by an orchestra, which, though small, supported it ably, and which also played Dr. Ham's march "Canada," and Elgar's "Pomp and Circumstance." Marjorie Wilkinson, contralto, assumed the duties of soloist in the "Marseillaise."

S. M. M.

Edgar Schofield Sings Before State Federation of Women's Clubs

SYRACUSE, N. Y., Nov. 12.—Edgar Schofield, the New York bass-baritone, made his first concert appearance here last evening, before the convention of the New York State Federation of Women's Clubs. He was heard in the aria, "O Tu Palermo," by Verdi; "A Toi," Bemberg; "Die Nacht," Strauss; "Birds in the High Hall Garden," Somerville, and "The Victor," by Kaun. Mr. Schofield displayed a voice of fine quality and wide range and interpreted all his numbers with a thorough understanding of the composer's meaning. Especially effective was his singing of the Verdi aria, and his work in this and the other numbers was roundly applauded. He was compelled to give several encores.

Anna Fitziu's New York Début

Anna Fitziu, the young American soprano, who has been abroad for the last five years appearing in opera in Spain and Italy and who returned to America in September, was announced to make her début, Friday morning, Nov. 19, at the second Biltmore Friday Morning Musicale, singing the aria from "Thaïs" and a group of songs.

GEORG WALCKER
BASSO

Georg Walcker, engaged last season at the Cottbus Municipal Opera, presented himself to the Berlin public Sunday night as the *Cardinal* in Halevy's "La Juive" at the Deutsches Opernhaus.

The *Cardinal* requires a real basso-profundo—none of your versatile bass-baritones is adequate here. In this respect Georg Walcker meets all requirements in an unusual degree. The sonority of his gorgeous voice is intensified as he proceeds downward until he reaches a low E flat that peals forth like the tone of an organ. Moreover, Herr Walcker has really learned to sing and employs *bel canto* throughout all his registers—a characteristic none too common among bassos. His style is distinguished and his tone always noble, and besides his marked vocal gifts he revealed a decidedly interesting conception of his rôle. His *Cardinal* is rather more venerable than most others we have seen, but certainly none the less effective for that reason.

The Deutsches Opernhaus has been on the lookout for a genuine low bass for a long time and he has now been found. The advent of the basso made a profound impression. As soon as he had sung the cavatina in the first act he had completely won his public.—*Dr. O. P. Jacob, in Musical America.*

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GIVES LANCASTER A MUSIC PAGE

"Intelligencer" Department Has Spurred City—Mr. Willis Plans Chorus

LANCASTER, PA., Nov. 1.—There is no business man in Lancaster who has taken particular interest in making the community more musical than has J. P. Willis. Although not a musician himself, he nevertheless saw the lack of public interest in his home town, and by his splendid efforts, a vast change has taken place in musical affairs.

Mr. Willis is the advertising man of two of Lancaster's leading newspapers. As not one of the Lancaster papers ever devoted any special attention to music, with the exception of local affairs, he decided to start a Music Page in the *Intelligencer*, thinking that would probably be the best way to stimulate public interest. Calling personally on some of the most prominent teachers, and interesting them in his plans, he soon secured enough names to start an advertising column, or music directory. Also, he asked several of them to contribute articles on music, and this naturally created much comment among all music-lovers.

Other Papers Follow Suit

Within several months' time the majority of the other teachers began advertising, so that now a whole page is devoted to music and its interests. It is surprising how the appearance of the page is now looked forward to by everyone. A keener insight into the work is notably marked, so much so that the other papers are likewise starting a music page.

Mr. Willis is now endeavoring to organize a choral society, and is making unceasing efforts to this end.



J. P. Willis, Who Is Responsible for Starting Music Page of Lancaster "Intelligencer"

MUSIC COLUMN FOR ALBANY

City's "Evening Journal" Conducts New Department Ably

Another widely known newspaper has decided to run a regular musical column, the Albany *Evening Journal*, one of the conservative daily publications of the Capitol City of the Empire State. Not only does this column contain general music notes of the day from many points, but there are bright, chatty bits of news and items of interest to music lovers in Albany and vicinity. The rapid development of Albany into a music-interested city has aroused widespread attention, particularly among the people of Troy, which for many years (at least two score) has been the bright center of music in northern and eastern New York.

The *Evening Journal* music editor has evidently made a wise forecast of conditions and decided that the public is evidently more eager to read of music and musicians than of the useless and far from interesting items, with which so many paper fill their columns. The *Evening Journal* is being congratulated on its step in the right direction. The next step is to be the promotion of the idea of a music hall for Albany, with proper accoustics.

Marcus Kellerman and Others Heard in Brooklyn Socialist Concert

A number of well-known artists were heard at Kismet Temple, Brooklyn, on Oct. 24, when a concert was given under the auspices of the Kings County Socialist Party. Marcus Kellerman, the prominent baritone, sang "Wotan's Abschied" from "Die Walküre," Oley Speaks's "On the Road to Mandalay," Harriet Ware's "Boat Song" and other numbers, accompanied admirably by Clarence Reynolds. The baritone made a fine impression and his interpretative warmth impressed his hearers. On the program also were Cora Sauter, 'cellist; Eleanor Cooper, pianist; Norma Sauter-Dunkle, violinist, and the Aida Trumpet Quartet.

G. C. T.

Organist Biggs to Give Recitals in Boys' High School, Brooklyn

Richard Keys Biggs, the brilliant young organist, will give a weekly series of recitals under the auspices of the department of education and the A. G. O. in Boys' High School, Brooklyn, on Nov. 21, 28, Dec. 5 and 12. Mr. Biggs has prepared attractive programs, including an all-Wagner afternoon. The last-named will occur Dec. 12.

Wanamaker Employees Give Operetta in Philadelphia

PHILADELPHIA, Nov. 8.—University Hall, the spacious new auditorium on the eighth floor of the Wanamaker store, was formally opened on Saturday evening, when an excellent performance of the comic opera, "Miss Bob White," by Willard Spencer, was given by the John Wanamaker Choral Society. The cast, and a chorus numbering nearly one hundred, were made up entirely of employes of the Wanamaker store, and the production was one of much genuine merit. Especially noteworthy was the work of the J. W. C. I. orchestra, of about thirty musicians, directed by Oswald F. Blake, with Mary E. Vogt, who has charge of most of the important musical events in the store, at the piano. Among the principals were Edward Gafney, George B. Young, Jessie Lovejoy, Mrs. Catherine Ebann, Howard I. May and Douglass MacDonald. The Wanamaker Choral Society is conducted for the purposes of social and musical pleasure and development among the members, with the following officers:

Samuel T. Moore, president; George D. Warfel, vice-president; Florence M. Loos, secretary; John Eichert, treasurer; Oswald F. Blake, musical director; Mary E. Vogt, accompanist.

Branscombe Festival Prelude Given at Panama Fair

Among the works performed recently by the Official Exposition Orchestra at the Panama-Pacific Exposition was "A Festival Prelude," by Gena Branscombe, the gifted American composer. The work was received with much applause and proved to be an interesting composition.

New Orleans Music Circle Gives Its First Recital

NEW ORLEANS, LA., Nov. 6.—The first recital of the year of the Saturday Music Circle was held on Oct. 30 at the Manual Training School before a very large audience. Among the performers were Mrs. Flournoy Johnston, Cecile Heller, Adrian Freiche, Mrs. C. Bennett Moore, Mrs. E. W. Schaffner, Anita Gongales, Mary Molony and Mrs. F. Galvin. Mrs. F. W. Bott is the vocal director of the club and Corinne Mayer instrumental director. The able accompanists for this recital were Mrs. M. Prince and Eloise Steiner.

D. B. F.

TO HONOR OUR SONG WRITERS

A Plan to Acquaint General Public with Their Lives and Works

Guido Bruno and Charles Edison, son of the inventor, have started a movement to acquaint the general public with the lives and works of the national song writers of America. The first composer to be thus honored will be Stephen C. Foster. Mr. Bruno explained his plans in an interview in the New York *Times*.

"To begin with," he said, "we are to publish booklets with the life story of each of these American writers whom we have selected—and the stories are usually romantic and often tragic—and we intend to send these booklets broadcast to public schools over the country. Other methods of distribution we shall have also, but the work in the public schools is to be the first step in reminding American children of some of the song writers who have contributed to the national civilization.

"Then we intend to start the work in the parks. Upon stated days there will appear in certain parks a group of workers—a speaker, perhaps a musician or two—who will take up their stand in a corner of the park and tell the story of some composer to anybody from the passing crowd who may care to hear it. The speaker will begin the life story of the composer—he will tell under what circumstances he wrote each of the songs that have made him famous. And as the story of each song is finished the musicians will play or sing the song to the crowd."

TWO PLAINFIELD CONCERTS

Musical Club Presents Noted Artists—Woman's Alliance Program

PLAINFIELD, N. J., Nov. 12.—A concert that was greatly enjoyed by a large audience was given Tuesday, Oct. 27, in All Souls Unitarian Church under the auspices of the Woman's Alliance. The participants were Miss Evans, Miss Bender, Stephen Haff, Hugh Gaston, Mrs. Evans, William Holmes, Mrs. Mantz, Mrs. Whitall, Mrs. Moyer, Mrs. Burnett, Mrs. Lewis, Miss Robinson, Miss Smith, and Mr. Pickering.

The Musical Club of Plainfield presented an excellent concert on Monday, Nov. 1, at the Plainfield Theater, the artists announced being Mary Warfei, harpist; Mme. Marie Rappold, soprano; Hugh Allan, baritone; Mlle. Lucille Orrell, 'cellist, and Clarence Bird, pianist.

G. P. K. G.

Hutcheson in Orchestral Concert

Ernest Hutcheson's first New York appearance this season will be on Dec. 4 at Æolian Hall, when he will play three piano concertos with the New York Symphony Orchestra, Walter Damrosch conducting.

FARRAR OPENS ELLIS SERIES IN WORCESTER

She Meets Counter-Attraction in Her "Carmen" Film—Other Concerts

WORCESTER, MASS., Nov. 6.—Geraldine Farrar sang on Nov. 1 at the opening concert of the Ellis course in Mechanics Hall. Further down the street in a local "movie" house lovers of the silent drama saw her in the Lasky production of "Carmen." Both Mechanics Hall and the "movie" house were crowded to their capacity and both audiences were enthusiastic and apparently satisfied.

Miss Farrar is no stranger to Worcester and last night was in the nature of an ovation to the Melrose girl who has many warm friends among Worcester music lovers. Were it not for her past singing in Worcester a large portion of the audience would have been disappointed, for the prima donna exhibited traces of a cold which made some of her higher notes thin and quavery, at times coming near to breaking disastrously.

Miss Farrar's personality, however, helped close the breach, and while the program did not give her the fullest opportunity of showing what she could do, the medium was happy enough to satisfy almost everyone. Extremely able assisting artists were Ada Sassoli, harpist, and Reinald Werrenrath, baritone. Both gave admirably finished performances. Richard Epstein was the remarkably fine accompanist.

The Van Vliet String Quartet of Boston, assisted by Erdine Cowlishaw, reader, gave a well patronized concert on Nov. 6 in Tuckerman Hall. The program was varied and responded to numerous encores. Members of the quartet are: Walter E. Loud, first violin; Frank L. McDonald, second violin; R. J. Holmberg, viola; Leon Van Vliet, 'cello, and Frank H. Luker, pianist.

The annual concert of the Swedish charitable association in Mechanics Hall on Nov. 2 attracted less than 300 persons and was only a fair financial success. The soloists were Selma Johnson, Mrs. Paul Hultman, sopranos, and Daniel Hult, basso. Paul Hultman was at the piano. The Hultman Conservatory orchestra, conducted by Daniel Kunst of the Boston Symphony, played.

R. W. P.

Rudolph Ganz Plays for "Bohemians"

At the first meeting of "The Bohemians" at Lüchow's, New York, on Nov. 1, Rudolph Ganz, the distinguished pianist, played a short program for the members of this New York club of noted musicians. Mr. Ganz played his own "Marche Fantastique," "Fileuse Pensive," "Im Mai," "Bauerntanz" and Erich Korngold's Sonata, No. II, in E Major. This work, which he introduced to the New York public several years ago, Mr. Ganz has made his own and his performance of it was a masterly one, as was his playing of his own interesting pieces.

CHRISTINE MILLER

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The voice is a beautiful one, used with true skill and artistic sense. It possesses color admirably suited to this music. The singing indicated interpretative perception of a high order.—Boston Globe, April 15, 1915.

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LONDONERS CROWD THE CONCERT HALLS, DESPITE ZEPPELIN RAIDS

Musical Enterprises in General Are Prospering—A Performance of "Faust" with an Aerial Obbligato from Berlin—Philharmonic Society Concerts to Begin at 6.15

London, Eng., Oct. 30, 1915.

TO-DAY music is everywhere in London, from the newest revue to a successful season of English opera at the Shaftesbury Theater, under the control of Messrs. Beecham and Courtnedge, a season, which even in un(?)musical London and the days of Zeppelin scares, is prospering phenomenally. The regular season of Promenade Concerts is over, but a few extra matinées are being given.

The Philharmonic Society announces that its concerts will this year begin at 6.15, have no interval, and be over by 7.45, leaving ample time for the timid to be in their homes before the aerial visitors arrive, and for others to stroll leisurely to a comfortable dinner—surely a better arrangement than a hurried dinner and a sleepy listener. And to-day the question of evening dress does not arise, for few don it. Indeed, we are rapidly passing back to the most simple of lives.

For the "period of the war" London has certainly become a greater music center, both for students and performers. Many of the best known teachers in Paris have lately moved here, among the most notable being Emma Nevada, who has taken a house here on a long lease. Many of her pupils are doing splendid work here, especially Bessie Tyars and Olive Tani.

Opera During Zeppelin Raid

At the Shaftesbury Theater, "The Tales of Hoffmann" is as popular as ever, as are also "La Bohème," "Carmen" and "Faust." In the last named, during a Zeppelin raid, Carrie Tubb continued the Jewel Song without missing a beat—surely a record. "Tosca" has been given here for the first time in English, with Mme. Brola in the leading part. She made a great success, and we hope to hear her in "Carmen."

Another popular American, ex-resident of Paris, who is settling here, is Chester Bert Fentress, who wishes to make the teaching of French diction his forte, though his beautiful tenor voice and artistic methods always bring him many pupils. He is a Californian, and a pupil of Jean de Reszke, and a fellow-worker and friend of Reinhold von Wahrlich.

The Ballad Concerts are in full swing, and I shall have more to say about the American artists who are being heard there next week. Yesterday Sir George Henschel conducted a small but most excellent orchestra at the Classical Concert Society, giving a delightful program of old-world music.

Activities of de Lara

One of the busiest musicians of today is Isidore de Lara, who has given and is giving many "concert teas" and concerts at Claridge's, the Botanic Gardens and elsewhere. He has just had a pretty compliment paid to him as a graceful recognition of his efforts for the Allies by M. Rouche, director of the Paris Opéra, who writes that, although for obvious reasons, life, especially musical life, in Paris, is very far from normal, nevertheless, he proposes to give a series of matinées at the Opera House, where acts of different operas will be given, symphonic movements played, dances danced, etc. To that end Mr. de Lara is invited to select an act from one of his own operas for performance there.

Frank Lambert, that delightful song-writer and co-worker of Mr. de Lara, is also giving concerts. Thomas Beecham has started the London Symphony Orchestra season, a feature of the opening program being the performance of Elgar's "Carillon," by Mme. Rejane.

All these concerts are doing well, despite the fact that the Zeppelins are often overhead, and every morning at breakfast we ask: "Hear any guns last night?" which means that as a topic for breaking the ice, the weather is quite out of date. The streets *are* dark, yet everyone goes his way much as usual, whether for business or pleasure. We English are a strange people, led like sheep, never to be driven and certainly never to be scared! But I must add the remark of a sweet little five-year-old child of an American living here, when she was taken from her cot and carried to the basement, "What a nasty, horrid Kaiser, to wake me up!"

HELEN THIMM.

Excellent Faculty Recital at John B. Stetson University

DELAND, FLA., Nov. 10.—The faculty of the school of music of John B. Stetson University gave an excellent recital recently. The soloists were Evah Baker, organist; Mrs. Claude G. Varn, violinist; Creola Ford, pianist, and B. V. Guevchenian, tenor. Their program was not a long one, but was cleverly put together. Mr. Guevchenian is the director of music at this school and is indefatigable in his efforts to provide plenty of good music for Deland.

SPIERING DISCUSSES VIOLIN TECHNIQUE

"VIOLIN technique, since Paganini's day, has undergone very big changes," says Theodore Spiering in an interview with A. Walter Kramer in *The Musician*. "The technique of an instrument is closely correlated to the composition of its period. Take the Brahms Concerto for example. here you have a work, which, when it was published, was considered by many an able violinist 'unviolinistic,' almost impossible to play. Now every first-class concert violinist has it in his répertoire. Do you see how the correlation of technique and composer works out? Brahms actually enlarged the possibilities of the technique of the violin when he wrote this concerto. In fact, I am sure that this development rests much more on having great composers whose ideas call for a new technique than on the violinists themselves.

"Of present-day composers I know no one who has done very much for the development of violin technique. Perhaps the outstanding feature of the past few years has been the enormous number of transcriptions and the new interest in the composers of the eighteenth and early nineteenth centuries. Fritz Kreisler holds a place of honor in this connection for the many and fascinating arrangements of renaissance classics he has so successfully made available. Of the concertos written in the last twenty years I believe I prefer the one by Sibelius, which is extremely individualistic, the Fantasiestuck by Hugo Kaun, the superb Chausson Poème, the Concerto by Busoni and Saint-Saëns's Concerto in A Major, of which I am now making a newly revised edition. Besides these to me especially significant works, there have of course been any number of concertos brought out by German, French, English, and American composers; but few of them have struck fire. The Elgar and Max Reger concertos, so far as their prominence is concerned, might be included in my above list, but they are unduly abstruse and bulky, and I do not believe that they will ever become part and parcel of every violinist's répertoire.

"The next violin concerto of vital importance will again come from a great composer as in the past. The violinists, Wieniawski, Vieuxtemps, Spohr, Joachim wrote many concertos. They were splendid musicians and wrote great violin music, but the concertos found on the programs of our symphonic orchestras, when noted violinists appear as soloists, are not theirs, but the concertos of the immortal composers, Beethoven, Bach, Brahms, Mendelssohn.

"I would like to include the Bruch G Minor Concerto in the list just cited," added Mr. Spiering. "I also am glad of this opportunity to offer my objections to the manner in which some of the Spohr concertos have in recent years been maligned by some of the writers on the press. Spohr certainly wrote too much. His style became stereotyped; his works abound in mannerisms. Yet there is such a thing as becoming deadened to the beauties and expression of a bygone period. In Spohr's Sesangsscene and his ninth Concerto we have beautiful examples of the writing of that day—lovely works both of them. And that they still make their appeal was seen when Zimbalist played the ninth Concerto last Winter at one of the concerts of the New York Philharmonic Society."

ALBERT JANPOLSKI IN WELL DESIGNED PROGRAM

Russian Baritone's Songs in His Native Tongue the Best Liked of His New York Offerings

It was an admirably designed program that Albert Janpolski, baritone, offered at his Æolian Hall recital on Nov. 11. Opening with the fine "Come Raggio di Sol," of Caldara, the first group embraced also Durante's "Danza Fanciulla" and "Adelaide," by Beethoven. These noteworthy classics were sung with plenty of poise and sincerity.

Handel's "Tyrannic Love" was sung with a good deal of intelligence. It proved that Mr. Janpolski enunciates English well. Strauss's great "Sehnsucht" and "Traum durch die Dämmerung," on the other hand, disclosed less excellent German diction, a surprising thing when one considers that the Teutonic tongue is more or less familiar to many Russians. These two songs were not Mr. Janpolski's happiest efforts in the field of *lieder*. Brahms's "Verrath" was decidedly more dramatic; in fact, it was one of the finest interpretations that the baritone placed to his credit. Grieg's "Wasserlilie" is hardly for a singer of Mr. Janpolski's type.

The Russian group was excellently chosen. It opened with Rachmaninoff's bitter and poignant "Christ is Risen," included two songs by Grechaninoff and a Polish folk-song and concluded with three typical Russian folk-songs, among them the immortal Volga air. Mr. Janpolski sang these finely; his enunciation of Russian seemed admirably clear.

The final group contained half-a-dozen songs in English and the singer was happiest with Lohr's "Ould Doctor Mr. Ma Ginn," which was one of several songs that he repeated. The evident joy with which Mr. Janpolski sings communicated itself to many in the audience. This was true of the majority of his offerings. He was heard by quite a large-sized gathering which applauded the Russian songs most fervently. Umberto Martucci was at the piano.

Hope He Will Keep the Good Work Up!

To the Editor of MUSICAL AMERICA:

I know Mr. Freund is being besieged with letters congratulating him on his splendid lecture. Just the same I want to tell him how deeply impressed I was with all he said, and how glad we all are, in St. Paul, that he came here and we had the opportunity to hear all the important things he had to tell us. His propaganda is a great thing, and is having its effects wherever he has been. We teachers ought to be especially grateful to him. We all hope he will keep the good work up. His friends in St. Paul hope he will come out here again some day.

Yours very truly,
ELLA RICHARDS.

St. Paul, Minn., Nov. 8, 1915.

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A Musical Career that Started in Caboose of a Cattle Train

How George Dostal, the Tenor, Was Influenced by a Chance Acquaintance Who Turned Out to Be Clarence Whitehill's Brother—Mr. Dostal an Ardent Advocate of Singing in English—A Suggestion of "First Aid" for Obsolescent Operas

A CARD player in the caboose of a cattle train en route from Iowa City to Chicago determined the artistic career of George Dostal, lyric tenor. Life seems to delight in singling out prosaic places for uncommon happenings. Had a country boy not persevered in his fight to hear real opera and had he not been industrious and frugal enough to hoard from his weekly stipend sufficient to carry him one way to Chicago it is all too possible that a sincere artist would have been lost to the musical world. But, to paraphrase Dickens's description of Oliver Twist, nature had implanted a sturdy spirit in young Dostal's breast. He husbanded his pittance until, with cash enough to pay his fare one way and purchase seats for five performances, opportunity, in the guise of a hog train, offered itself.

What matter to him if the weather chose to be rainy? Clothes can be dried, even after three hours of drenching. The operatically disposed youth revelled in the prospect of his approaching musical feast. A high heart makes a quick tongue. Young Dostal unburdened himself to a group beguiling the hours with games of chance in the caboose. As fate would have it one of the players had something of interest to communicate. Mr. Dostal told the story in his own genial way to a MUSICAL AMERICA man the other day, as follows:

"That fellow tried mighty hard to discourage my artistic ambitions. He told me about his brother, who was then in Italy studying opera. 'Why,' said he, 'my brother writes he wishes heartily that he'd stayed at home and engaged in business or farming. It's a tough road that he's going now and my advice to you is to stay off it!' This should have discouraged me; but it didn't. By the way, that cynic's name was Whitehill, and his brother in Italy was Clarence Whitehill! Finding that his words failed to impress me seriously he offered to recommend me to his brother's teacher in Chicago. That was L. A. Phelps, as fine a man as was ever made, I firmly believe. I went to him and succeeded, after a struggle with circumstance, in studying with him for about three years, going then to Europe. He taught me voice and piano. His teaching, I consider, was incalculably valuable to me. He passed away about two years ago.

At the Opera

"Did I hear the opera in Chicago? You bet! And a curious coincidence about the matter is the fact that the first opera was 'La Traviata,' in which I later on made by own début. I had good orchestra seats, although they were quite far down in front. And I did it 'up brown,' you may be sure. I had those same seats for the whole week!

"In Italy I 'learned the ropes,' so to



George Dostal, Who Has Gained a Prominent Place Among Lyric Tenors

speak. I sang in Milan and Naples, and a great deal in the smaller cities. One gets fine routine at the lesser known houses and also becomes acquainted with that most mercurial of gatherings, the Italian operatic audience. To me were usually assigned the rôles calling for high voice, such as 'I Puritani.' I sing up to E flat, you see. The vocal music in these older Italian operas is, to my mind, very lovely indeed. What spoils the works is the tin-panny orchestration. I've sometimes wondered why capable musicians have never interested themselves in adapting the scores of works like 'Favorita' and 'Puritani' to modern standards. The vocal parts of these certainly merit a no less exquisite orchestration, I think. These works should not be permitted to languish because of sketchy scoring."

Singing in English

Mr. Dostal exhibits unmistakable predilections toward singing in English. "We need only good translations," he declared. "Given them, I find it as easy to sing even high tones in English as in Italian. People throughout this country want to know what the song is all about. They are just beginning really to get fine artists in cities like Cedar Rapids, Iowa, and others of its size. Encourage them then by giving them an opportunity to assimilate all that the song holds. There can be no intellectual enjoyment for these newly found music-lovers if they do not realize the literal significance of the song. Of course, some of the existing translations may be described accurately only as abominable. When I encounter them, I set to work and make my own translation. It's quite a job, but it's worth while.

"I wish American singers would make a practice of translating their numbers whenever possible. We must not expect our auditors to inform themselves all about what we are going to sing. They have no time to do that. Too often we forget that only a small proportion of the average audience consists of musicians and linguists. Those opposed to translations usually base their arguments on untenable ground. They claim that it mutilates a song to use a translation. I say that they should be consistent and either sing it in the original or in English. As matters stand, these opponents usually sing Russian songs in French and Bohemian songs in German. Why do they not use English translations instead of foreign adaptations?"

B. R.

MME. EAMES' TREASURES LOST IN FIRE AT SEA

Five Vans of Prima Donna's Belongings Burned—Priceless Operatic Mementoes Among Them

Through a fire at sea, Mme. Emma Eames, the prima donna and wife of Emilio de Gogorza, the baritone, has lost practically all her possessions, including mementoes of her career on the stage that were priceless to her. Property to fill five vans was destroyed in a fire aboard the cargo boat Drome, en route from Paris to New York. The goods, which had been in her Paris apartment, were to have furnished the home of Mme. Eames and her husband, Emilio de Gogorza, the baritone, at Bath, Me. Mme. Eames told of her misfortune in a letter sent from Bath to a friend in New York and afterward given out to the press.

"There were five vans full," she wrote, in part, "and in addition to my furniture and furnishings of all sorts and trinkets there were all of my souvenirs—gifts from the royal family of England, including several from Queen Victoria herself, and several hundred valuable autograph letters to me by the great men of the early years of my career I was privileged to know, as well as others; all my music and scores of operas from which I had studied, with Gounod's operas autographed by him; photographs of musicians and celebrities with whom I had been associated, to say nothing of those of my friends.

"There were trunks filled with my theatrical wardrobe, most of it renewed since the San Francisco earthquake and fire, which had taken from me twenty-seven trunks. I was intending to give these to a museum in this, my home town. In addition, there were all my books—part of my life and essence.

"Instead of being put on a passenger steamship the five vans were put in the cargo boat, the Drome. Fire started on board and the crew fought the flames for seven days. A steamship of the Fabre line transmitted the news by wireless. On Sept. 11, four days later, I learned my consignment was on board. After nearly a month of waiting I have now learned that everything I own in the world was destroyed, and the only hold to be injured was the one containing my five vans. All my treasures—in short, everything but the clothes and jewels I had with me in the spring—have been wiped out of existence. Every material link I had with my past and my career is gone.

"I am now awaiting the one thing saved, my silver and a few boxes containing burned and damaged furniture, which the company and my representative did not take the responsibility of throwing away.

"Realize what it means to have all connected with a rich and interesting career gone! The above mentioned 'remains' are not yet heard of, although en route from New York for a week. The insurance, most inadequate to cover such treasures, was payable in London, and I must await that some time. The company, although my silver was saved, has agreed I should have ninety-five per cent of the total."

PABLO CASALS WITH THE PHILHARMONIC

'Cellist Plays Haydn Concerto—An Admirably Performed All-Classical Program

Whether the presence of Pablo Casals as soloist, an all-classical program, admiration for Mr. Stransky's splendid orchestra or all three combined constituted the allurement, the audience at the season's second Philharmonic concert on Thursday evening of last week filled Carnegie Hall to the last seat and took up much of the standing room besides. Not even the Boston orchestra a week earlier played to a larger house or to a more demonstrative one. And applause for the orchestra scarcely fell short of that rendered the assisting artist.

The program contained only three numbers—Mozart's G Minor Symphony, the Haydn 'Cello Concerto and Beethoven's "Eroica." From the first bar to the last the Philharmonic's playing achieved perfection, whether in respect of execution, interpretation or tone. Mr. Stransky's readings of the Mozart and Beethoven symphonies were surpassingly fine. With all the elegance, resiliency and classic purity that marked the perennially lovely symphony of Mozart, the conductor filled it with a degree of warmth and buoyancy that accentuated its enduring vitality without violating its characteristic spirit or formal translucence. There is absolutely no justification for playing Mozart as if it were anæmic chamber music on an enlarged scale. The "Eroica" pulsed with dramatic life. With what significance Mr. Stransky informed those blistering dissonances in the first movement and what tragic poignancy he gave the funeral music! And in the finale the celestial *poco andante* was unforgettable.

Mr. Casals played Haydn's adorable concerto as might have been expected. True, there were moments of tonal roughness unusual in this artist's work as well as questionable intonation. But it may be doubted whether, in their joy over the unapproachable style, the delicious grace, the tender poetry and supernal mastery of every resource of the instrument, the great 'cellist's hearers were aware of any flaw. His harmonics have all the airy purity and lightness of violin harmonics. One questions if there exists another 'cellist in any manner as capable as he in managing the instruments with a deftness and volatility as closely approaching the violinist. Casals was recalled about ten times. The orchestra supplied him with an effective and carefully adjusted accompaniment.

H. F. P.

Eva Swain, who was première danseuse at the Metropolitan Opera House in the season of 1913-14, has been engaged to appear in "Tit for Tat," a new comic opera by Oreste Vessella, according to the press representative of that work.

Gaetano Merola, who is directing the Lehar operetta, "Alone At Last," at the Shubert Theater, New York, is arranging for a series of matinée symphony concerts with his orchestra.

Eddy Brown, the Indianapolis violinist, gave a recital in Berlin on the 20th of last month.



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GADSKI URGES OPERA FOR SMALLER CITIES

This Move Needed, She Declares in Albany, to Stop Waste of Good Voices

ALBANY, N. Y., Nov. 4.—Mme. Johanna Gadski, soprano, of the Metropolitan Opera Company, gave the opening concert last night in Harmanus Bleecker hall of the Nelson course. It was the first appearance of the German prima donna in Albany, and the appreciation of her vocal gifts as well as her gracious personality won for her a warm welcome.

Mme. Gadski gave a group of German songs, a group of English songs, in which were two compositions of her accompanist, Dr. Paul Eisler, and as an encore Dr. Eisler's "Marching Song" with words by Robert Louis Stevenson. It was in the Wagnerian arias that Mme. Gadski's art was given its highest expression and by which her audience was won to the greatest pitch of enthusiasm. They were *Elizabeth's* aria from "Tannhäuser"; *Elsa's* admonition from "Lohengrin" and the Spring Song from "Walküre." The applause was so insistent that she repeated parts of the arias and remained on the stage to meet the members of the music section of the Woman's Club, which is studying the Wagner operas.

In her talk to the club members Mme. Gadski paid a tribute to American art and deplored the ruthless waste of its musical resources. "What you need is grand opera," she declared, "not in the great cities only, but in every city where there are 100,000 people. I don't mean this costly grand opera, but opera in English, where the boys and girls with voices can go and sing and do something with their voices. Since I have been coming to America I am filled with wonder at the development of American taste in music. Now, even in the little cities, they insist on my singing Schubert and Schumann. They will take cheap music only from cheap singers.

"American girls astonish me with their voices, but they cannot use them without going to Europe. That's the pity. There are six American singers at the royal opera at Berlin, and every time I am here I find many voices that should be in opera. Produce English grand opera in your little cities and your big cities no longer will have to go to Europe to get their best singers. America can support grand opera. You have more money than Germany has and you love music no less."

Aside from his fine assistance to the singer at the piano, Dr. Eisler was an effective soloist.

Governor and Mrs. Whitman occupied a box and had several notables as their guests. W. A. H.



FULLER SISTERS PLEASE

Exponents of Folk-Songs Begin Two Weeks' Chicago Engagement

CHICAGO, Nov. 6.—Last Monday evening, under the management of Maurice Browne and Richard A. Pick, Dorothy, Rosalind and Cynthia Fuller began a two weeks' engagement at the Fine Arts Theater, in the presentation of English, Scotch and Irish folk-songs and, in association with Constance Binney, in a series of English country dances.

The Misses Fuller, in the three seasons that they have come to this country, have disclosed to us an ingenuous, simple art of surpassing beauty and of absorbing human appeal. Not particularly endowed with great voices, they nevertheless make their simple renditions of the folk-songs of their land vital, through genuine sincerity, through the directness of their delivery, and through a remarkably clear exposition of the texts. Their repertory contains, one might say, an unlimited store of folk lore and songs, and England, Ireland and Scotland are all represented in their programs.

Beginning with an old "Wandering Minstrel's Prologue," Monday evening's concert brought forth children's songs, "Patterns of true Love," "The Deaths of Princes," "Songs of Home and Country" and the "Singers' Farewell."

Cynthia Fuller gives unobtrusive and musical support to the songs on a small Irish harp, and the dances which were added to this year's programs show terpsichorean art of the same class as that of the songs. The evening was one of rare pleasure.

The Fuller sisters will remain another week, giving morning, afternoon and evening performances. Representative audiences have shown their appreciation. M. R.

ZOELLNER TOUR RE-ARRANGED

All Sections of Country Included in Quartet's Route Sheet

Owing to the growing public of the Zoellner Quartet, this organization's entire tour has had to be rearranged. The itinerary is now as follows: November to Jan. 15 will be devoted to the East, January and February will find them filling dates in the Middle West and South. On completion of this part of the *tournée* the Zoellners will go to the Pacific Coast, where they will be during March, L. E. Behymer having charge of the tour in California. April and May will find the quartet again in the Middle West and East.

In addition to the many appearances of the Zoellner quartet before prominent clubs and universities throughout the country this gifted family of artists will give public recitals in the following cities:

Dec. 9th, at Steinert Hall, Boston; Jan. 10th, Æolian Hall, New York, and Jan. 16th, Blackstone Theater, Chicago.

Bandmaster Creatore to Marry

Giuseppe Creatore, the bandmaster, is to be married in Providence, R. I., to Rosina Ida Maria de Marinius, daughter of Carlo de Marinius, an Italian actor of New York. Creatore obtained his license in Providence on Nov. 8, according to dispatches from that city. The couple must wait five days, under the law, before the ceremony can be performed. The bandmaster gave his age at the Marriage License Bureau as forty-five, and Miss de Marinius said she was nineteen. This will be Creatore's third marriage, his first wife being divorced and his second having died. Creatore is a first cousin of his fiancée's father. The marriage ceremony will be performed by the Rev. Francis W. Gibbs, pastor of the First Universalist Church of Providence.

TWO NOTABLE EVENTS FOR GREENVILLE, S. C.

Concerts by Barrère Ensemble and Frances Ingram Give Rare Pleasure

GREENVILLE, S. C., Nov. 6.—Frances Ingram, contralto, gave a very delightful program here Oct. 22 in the Greenville Woman's College auditorium to a large audience. Those attending this concert were enthusiastic in their praise of Miss Ingram's work. Her voice proved a genuine contralto with beautiful timbre. She sang a wonderfully beautiful and varied program which included Salter's "Cry of Rachel," an aria from "Samson and Delilah" and "By the Waters of Minnetonka."

The Barrère Ensemble gave on Nov. 1 one of its odd and striking programs. The players were greeted by an audience that taxed the capacity of the auditorium. Their concert was thoroughly enjoyed, and as an educational program none could be superior. The offerings of the Ensemble included MacDowell's "Woodland Sketches," Serenade in C Minor by Mozart, and the "Suite Gauloise" by Gouvey. The concert was briliant and was characterized by thorough musicianship coupled with real virtuosity. Mr. Barrère's solos were warmly received, and he graciously responded with a beautiful encore.

An event of local interest was the opening of the auditorium of the First Baptist Church. At this opening a chorus of some thirty voices performed a number of works. Handel's "Hallelujah Chorus" was done in a spirited manner, showing that the chorus had been splendidly trained by the leader, Prof. Charles Poston, of the Greenville Woman's College. The chorus was assisted by an orchestra of twenty-five, led by Gale Swift, a professor in the Greenville Woman's College. Professor Schaeffer presided at the piano and Mrs. Hartzog at the pipe organ.

The De Koven Opera Company gave, in the city, a very creditable rendering of "Robin Hood." Other concerts are planned by Prof. George A. Buist, who has managed successfully in the city, in recent years, appearances of Victor Herbert's Orchestra, U. S. Marine Band, Kneisel and Zoellner Quartets, Jenny Dufau and others.

HOUSTON HAS "CADMAN DAY"

Civic Tribute to Composer for Share in Making Our Music History

HOUSTON, TEX., Nov. 5.—A significant sign of musical progress in this section is evident with the awakening of civic interest in the art. Mayor Ben Campbell of Houston signally honored Charles Wakefield Cadman, the American composer, to-day by formally requesting that Friday, Nov. 5, be observed as "Cadman Day." His request was couched in part as follows:

"Houston is a city old enough now to recognize her obligation to any man who perpetuates American history, so, from a patriotic standpoint, we recognize Mr. Cadman not only as America's most distinguished living composer, but as a man who is building from the tragedy of the Indian past, a beauteous future for American folk-music. This is the beginning of America's national school.

"Particularly in the public schools must this observance be emphasized; every child should hear him, and to this end a special matinée has been arranged for Friday afternoon from four to five. The children are expected to attend, going from their respective schools to the city auditorium for this hour."

It may be added that Mr. Cadman was a visitor here on Nov. 5, which no doubt exerted a great deal of influence on Mayor Campbell. However, few executives, it may safely be said, appreciate native musical art as Mayor Campbell evidently does.

Appreciation from St. Paul

To the Editor of MUSICAL AMERICA:

I cannot refrain from the expression of appreciation and the pleasure derived from your most entertaining and instructive lecture in this city on Friday, Oct. 28.

The Schubert Club will go on record as indorsing your propaganda, coming from a man whose life is chiefly spent in promoting the cause of music in America.

Very respectfully,
ETHEL B. THOMPSON.
St. Paul, Minn., Nov. 3, 1915.



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"BE CAREFUL WHEN CHOOSING A VOCAL TEACHER IN ITALY"

Such Is the Warning to American Girls Given by Lorene Rogers —Pupils of Little Experience with Instructors Liable to Fall Into Clutches of "Fakers," Points Out Soprano—This Artist's Transition from Concert to Opera

AMERICAN singers who have returned to their own land as a result of the European turmoil are no rarity these days, for this country has become the refuge not only for foreign singers, whose careers have been temporarily interrupted by the war, but for our own musicians who were working their way to the top of the ladder in such lands as Germany, France, Italy, Austria, etc.

In the propaganda which has been made by John C. Freund, editor of MUSICAL AMERICA, much stress has been laid on the proper training of singers before their leaving for Europe. It has been pointed out that if a singer gets a good foundation in this country, undergoes the test of making good in his or her art and is then advised by competent judges to go abroad for operatic experience good results are more likely to follow. A singer who has pursued her career in this sane and safe manner is Lorene Rogers, who came back to America last June.

Known in Concert Here

Miss Rogers was widely known in the concert field here as Lorene Rogers-Wells, and her performances in oratorio and recital had been stamped with approval. She had done five years of concert work in the East; her vocal tuition had been carried on under an American teacher, W. Francis Parsons of New York, her oratorio coaching under Walter Gale, organist of the Broadway Tabernacle, in which church she was soprano soloist for three years.

It was while she was singing in concert that she had an audition before Andreas Dippel, who at that time was assembling a company to sing Nougues's "Quo Vadis" all over this country. Mr. Dippel urged her to go abroad, assuring her that she possessed the requisite talent. In the Spring of 1913 she went to Milan. Of her experiences she spoke one day last week with a representative of MUSICAL AMERICA.

"Much has been said of the dangers which beset our young girls going abroad to sing in opera," declared Miss Rogers, "and there is unquestionably danger to be encountered. I want to say that I found in Italy—I can speak only of Italy as that is the country in which I worked for my début—that for American girls who show from the start that they are serious in their art and that they have come to Italy not to flirt but to study there is little danger. The Italian respects the earnest and serious young woman. To sum it up, let me say that there, as here, it all rests with the girl.

Sorting Wheat from Chaff

"There is a danger and a very grave one, too, which Americans should be warned about and that is the subject of choosing the right teacher. And that is why young girls who have studied little in America often have so much trouble. They do not know the wheat from the chaff, and consequently when they begin



Lorene Rogers, Gifted American Soprano, Who Has Returned from Italy, Where She Made Her Operatic Début

with a teacher in Italy they do not know many times whether the teacher is giving them the kind of tuition that gets one ready for a début or not. I know this, for I have been through it. Fortunately I had studied considerably in America and I was able to decide within but a few months after I was in Milan that I was not getting the help I needed from the teacher I was working with.

"In Milan there is a teacher—I was with this teacher for about three months—who first of all charges Americans unreasonable prices for lessons, then insists that if a pupil wishes to make a début she must come and live in the house with her, and study Italian with her husband. In this way the price for lessons (you would be shocked were I to tell you what prices are asked), the price of board and the language lessons with the teacher's husband amount to a considerable sum, so that the teacher receives a handsome monthly check from you. Then, if you leave, this teacher will threaten you and will try as hard as possible to make trouble for you.

Mr. Roxas as Teacher

"I managed to leave and though I was obliged for some time after to receive insults from her I did not mind, as long as I knew that I had escaped wasting a lot of time studying with her. I began working then with Maestro Emilio A. Roxas, who from the first lesson I had with him, impressed me with his consummate knowledge of the singing art. He knew the operas perfectly and knew how to teach them. As a conductor he had that complete knowledge which only a man who handles the orchestra can acquire.

"My début came in January, 1914, on the island of Elba. I sang *Lucia*. You don't want me to tell you that I was a sensation, do you? Too many say that, and they can say it safely, as they generally make the statement a good distance from where they sang. No, not a sensation, by any means. That is, my first performance was, like most first performances, marred by nervousness. The second night it went better, and the third night I did have a fine success, that is if the shouts of *'bis!'* after all the arias can be taken as a proof of the audience's approval. And in Italy one gets no applause unless the audience likes it. I had been engaged for five performances. I sang twelve. That tells the story, I think, better than my saying that I 'walked away' with everything the first time I was on the stage!

War Nullified Plans

"I was engaged to do *Gilda* in 'Rigoletto' in Florence and the contracts were all completed. But the war came and they were not fulfilled. So last June I came back to my own land to see my family, and to see if I could again do some concert work. I'm going back to Italy and go ahead with my opera when the war is over, however, for it would be foolish to stop after I have accomplished a début and gained a certain amount of experience on the stage."

Miss Rogers appeared in August at an Italian Red Cross concert at Long Lake with Giovanni Martinelli, the Metropolitan tenor, singing a duet with him and also solo numbers. She is working now with Maestro Roxas, who has established himself in New York's musical life at her suggestion. This winter she is to appear in several concerts as well as in a recital in New York.

A. W. K.

WATERBURY SERIES OPENS

Amato and Olive Kline Score Heavily in First Prentzel Concert

WATERBURY, CONN., Nov. 8.—The first of Paul Prentzel's subscription concerts, given last night in Buckingham Hall, was heard by an eager and huge throng. Little wonder that the audience was so large and effusive, for the artists were Pasquale Amato, the famous Metropolitan Opera baritone, and Olive Kline, the brilliant soprano.

Mr. Amato's offerings, which were in French, Italian and English, found instant favor, being greeted with a storm of applause. Miss Kline also sang a varied program, which excited warmhearted demonstrations. Giuseppe Bambroscheck, the accompanist, deserves praise for his intelligent playing. This first concert served very effectually to whet the musical appetite for the others of the series. Josef Hofmann will appear on Dec. 2.

George Rasely Sings Before Club at West Roxbury, Mass.

BOSTON, Nov. 6.—George Rasely, the tenor of this city, was the soloist at the Morning Musicale in Highland Club Hall, West Roxbury, on Nov. 4. Mr. Rasely gave two groups, one each in German and English, using the following American songs: Rogers, "The Star"; Logan, "Lift Thine Eyes." The singing of this artist evoked an abundance of well-merited applause. He gave a particularly compelling delivery of Brahms *lieder*, and in his English group he made a strong appeal. W. H. L.

CENTRAL MUSIC BODY PLAN IN HUNTINGTON

Choral Association Urges Organization Similar to Chamber of Commerce

HUNTINGTON, W. VA., Nov. 8.—Organization of a central musical body, to occupy the same relative position in musical circles in Huntington as that now occupied by the Huntington Chamber of Commerce and the Business Men's Association, is the ambitious plan forwarded by the Huntington Choral Association directors, and a committee delegated to the task of completing such an organization has been appointed by Dr. C. E. Haworth, president of the choral association.

Members of the committee are President O. I. Woodley of Marshall College, Superintendent C. L. Wright of Huntington public schools, George D. Bradshaw and Rev. John S. Douglas.

The plan of the choral association toward the constitution of itself into a central musical body of sufficient strength to assume and maintain control of the musical situation in Huntington, calls for the co-operation of every other musical organization in the city and placing the new organization on a permanent financial as well as artistic basis. The new organization, it is planned, will have as its board of directors, representatives of every other branch of musical activity in the city, who will employ competent assistants to assume management of musical events in the city.

The movement will have the backing of the schools of the city. The high school chorus of about forty voices will be asked by school authorities to join in the movement by identifying itself as a body with the Huntington Choral Association. Students of Marshall College will be also asked to interest themselves in the work, and every effort will be made to constitute the movement into one of civic advancement and endeavor.

A deficit of approximately $350 was faced by the Association following the dedicatory concert given by that organization when the opera "Aïda" was presented at the municipal auditorium recently, and the board of directors of the Association were compelled to resort to heroic measures to make up an amount sufficient to pay the obligations of the club.



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Miss van Bärentzen plays with greate temperament.—*Magyarorszag, Budapest.*

* * *

Mlle. Aline van Bärentzen made a very successful first appearance in London at Æolian Hall on Monday afternoon. Not only has she a technique large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ Fantasia and Fugue in G Minor, and Beethoven's "Eroica" and Brahms's Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technique and a delightful touch.—*London Times.*

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POVLA FRISCH IS AN ENGAGING ARTIST

Danish Soprano Heard with Much Pleasure at Her First American Appearance

If the lively pleasure manifested by the very large audience that attended her New York début in Æolian Hall Wednesday afternoon of last week can be taken as a criterion, the American success of Povla Frisch is assured. Seldom this season have enthusiasm and good will been so rampant in behalf of a new and yet unproved artist. Report of this Danish soprano's large capacities had, indeed, been wafted across the ocean from time to time and various Americans, having heard the singer in Paris, where she has been especially active, spoke great things about her. Last week's gathering appeared by its unmistakable delight to confirm such opinions.

Mme. Frisch demonstrated that she is an engaging artist that she has a well defined and captivating personality and is a vocalist of some very alluring traits. With her flaxen hair drawn tightly over her head in a sort of mid-Victorian *coiffure*, she suggested strikingly some of the familiar portraits of Jenny Lind. And one felt the magnetic charm of the young woman the moment she stepped onto the platform. The applause of her hearers increased steadily as she warmed up to her task and she reaped a rich harvest of flowers by the time her program was half over. This program, by the way, was so ordered as to call forth her powers in all their aspects. It was as follows:

Beethoven, "Gloire à la Nature"; Handel, "Air de Poppée"; Durante, "Danza, danza"; Gretschaninoff, "La Steppe"; Borodine "La Reine de la Mer"; Saint-Saëns, "La Cloche"; Gounod, "Chanson du printemps"; Duparc, "Chanson triste"; Chausson, "Les Papillons"; Alexandre Georges, "l'Hymne au soleil" (des chansons de Miarka); Schumann, "Schneeglöckchen" and "Aufräge"; Strauss, Berceuse (Wiengenlied); Brahms, "Standchen"; Schubert, "Wohin?" and "Erlkönig."

Just why Mme. Frisch should have elected to sing Beethoven's "Creation Hymn" and Strauss's "Cradle Song" in French when she proved in her Schumann, Schubert and Brahms numbers that she handles German quite as fluently and well cannot readily be determined. But that, after all, is a detail. Her enunciation, for one thing, is pleasantly clear. In whatever she attempted, moreover, she proved herself possessed of intelligence and judgment, a sure knowledge of style and the ability to phrase with unexceptionable musical feeling and discretion. Furthermore she sings invariably in tune; not once during the recital did she waver a hair's breadth from the pitch.

The voice itself is a true lyric soprano, of ample volume, generally engaging quality and of no little flexibility as the florid pasages of the Handel and Durante airs showed. That it is altogether free from errors of production cannot be claimed and passages sung *forte* disclosed roughnesses. The singer, it appears, was laboring under a cold, and incipient hoarseness may have been responsible for weaknesses not infrequently noted. Nevertheless, in *mezza voce* Mme. Frisch's work is an unalloyed joy. For this reason such songs as those of Gretschaninoff and Borodine (the first especially given with true understanding of its deep-felt moods), Chausson, Duparc and Gounod exhibited her happiest qualities. In particular Chausson's "Papillons" (a song that threatens to become epidemic these days) had volatile charm and airy grace altogether ingratiating. It had to be repeated. In Alexandre George's forceful "Hymne au Soleil" the singer was less happy. Withal Mme. Frisch promises to be numbered among the artistic personages of real note that the current year will bring forth.

Jean Verd played her accompaniments very deftly. H. F. P.

Comments of daily newspaper critics on Mme. Frisch's début:

She showed herself a well trained and intelligent musician in all of her work, with good style and voice that was of excellent quality, especially in the middle range.—*The Times.*

The lady possesses a so-called soprano, which in the upper registers sounds somewhat thin and worn evidently as a result of forcing upwards a formerly low voice. The middle register is of agreeable quality, the lower is voluminous.—*The Staats-Zeitung.*

The singer interested a large audience, chiefly by reason of her strongly marked personality and the dramatic temperament revealed in her singing.—*The Sun.*

She is a soprano, of Danish birth and French training, her voice not remarkable in any way, but pleasant in quality and thoroughly obedient to fine taste, instinct and knowledge; breath control excellent; registers admirably equalized; attack impeccable and phrasing finished.—*The Tribune.*

Hers is a voice of agreeable timbre, though distinctly more pleasing in *mezza voce* than when subjected to dynamic stress—a voice of light texture that lends itself better to expressing delicate sentiment than robust emotions.—*The Press.*

FALL RIVER JOINT RECITAL

Irma Seydel and Sidonie Spero in Event Under Borden Management

FALL RIVER, MASS., Nov. 5.—The musical season at Fall River was opened on Wednesday evening, Nov. 3, by a concert of more than ordinary interest, given by two charming young women, Sidonie Spero, soprano, and Irma Seydel, violinist. This was Miss Seydel's fourth appearance here within three years, and she is a warm favorite. She displayed a splendid tone, wonderful technic and a stage presence attractive and unaffected. Miss Spero came here a complete stranger and scored a decided success. A beautiful young girl, she has a glorious voice of ample volume, absolutely even throughout, which she knows how to use. She sings with great dramatic force and has evidently been thoroughly trained by her teacher, Oscar Saenger, for both operatic and concert work.

Due credit should be given our local pianist, James D. D. Carney, for his excellent accompaniments. The concert was given under the management of O. E. Borden, who for over thirty years has struggled to give our citizens the very best in music against heavy odds.

Attractive Sunday Evening Concert Heard in Providence

PROVIDENCE, R. I., Nov. 12.—At a recent Sunday evening concert at the Strand Theater Fairman's Orchestra was assisted by Christiania Caya, coloratura soprano, and Inez Harrison, mezzo-soprano. Each week sees an improvement in the playing of the orchestra, and Mr. Fairman has better control of his men, a fact proved by the splendid playing of two Brahms numbers. Miss Caya has a voice of high range and her singing of the difficult aria from the "Pearl of Brazil" was very musicianly. Miss Harrison was also a valued coadjutor. She sang numbers by D'Hardelot and Ronald and shared honors with Miss Caya in the Barcarolle from "Tales of Hoffmann." G. F. H.

San Domingo Violinist in Recital

Gabriel Del Orbe, a young violinist of San Domingo, will be heard in recital at Carnegie Chamber Music Hall on Wednesday evening, Nov. 24, assisted by Carl Bicknese, pianist. His offerings will include Handel's A Major Sonata, Lalo's "Symphonie Espagnole," shorter pieces by Corelli-Kreisler, Weber, Sarasate and Paganini and his own Melodia and Rhapsody.

"CADMAN DAY" IN HOUSTON MUSIC

A Day Officially Set Apart by the Mayor—Composer Gives Two Recitals

HOUSTON, TEX., Nov. 6.—The biggest thing so far accomplished in Houston's music season was the splendid success of "Cadman Day" yesterday. A sense of Charles Wakefield Cadman's importance as a figure in the development of America's art history had been impressed upon the teachers and children in the public schools in special talks to them made by the supervisor, Miss E. E. Harman, Mrs. Gentry Waldo, Mrs. Wille Hutcheson and Horace Clark. These efforts, backed by the Mayor's proclamation of Friday as "Cadman Day," brought into the City Auditorium an audience composed of school children and their teachers that numbered a thousand and more. This audience listened eagerly to the program of Cadman compositions, vocal and instrumental, as presented by Mr. Cadman himself and the artistic Indian singer, Princess Tsianina Redfeather. The program was repeated at night to 1200 or more adults. The monetary, as well as the artistic success of these Cadman programs secured an immediate reengagement of the same artists for another concert in March.

Patriotism is to be a dominant idea in many musical events planned for the season. The Houston Symphony Orchestra's biggest number on the Thanksgiving Day program will be "America's Festival Overture," the "Star-Spangled Banner" being, of course, its leading theme; and T. Huffmaster, of the Women's Choral Club, is outlining a program for his club's closing concert consisting altogether of songs celebrating our love and loyalty as Americans.

The Ladies' Violin Choir held its first full election of officers on Oct. 27, with the following result: President, Mrs. Oswald Parker; vice-president, Mrs. Welton Worsham; secretary and treasurer, Nonie Welsh; librarian, Mary Katherine Lubbock; director, Mrs. Laura Stevens Boone; concertmaster, Iva Carpenter; dean and music critic, Mrs. Wille Hutcheson. The president named her executive board as follows: Mrs. Wille Hutcheson, Mrs. Laura S. Boone, Mrs. Welton Worsham and Mrs. Oswald Parker, *ex-officio*.

New members are rapidly filling up the ranks of this young organization which has already been engaged to furnish one or two numbers for the regular choir programs at the Sunday evening services in the First Presbyterian Church.

The Houston Art League has engaged the Fuller Sisters for a program on Washington's Birthday. W. H.

BLANCHE FOX HEARD

Contralto, Aided by Emiliano Renaud, Gives Boston Recital

BOSTON, Nov. 6.—Blanche Hamilton Fox, contralto, assisted by Emiliano Renaud, pianist, gave a recital here last night in Jordan Hall before an extremely appreciative audience. Miss Fox sang a pretentious list of German, French and English songs, and in their delivery she acquitted herself well. Vocally she compensated for any interpretative deficiencies, possessing a rich resonant contralto which she handled with skill and intelligence. Miss Fox's voice is of extraordinary range, many of her upper tones having the real soprano quality of a beautiful color, and her middle and low tones were rich in warmth. Excellent were the accompaniments of Stuart Ross.

Mr. Renaud played numbers by Bach-Tausig, Schumann, Chopin and a Romance of his own composition. His performance was marked for its virility and authoritative insight.

W. H. L.

On the suggestion of Percival Chubb, chairman of the Shakespeare Tercentenary Committee of the Drama League of America, Percy A. Scholes has arranged to give certain special lectures upon music and Shakespeare, in which musical illustrations will be supplied by Dora W. Scholes. These lectures are under the direction of the J. B. Pond Lyceum Bureau.

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BRAZILIAN PIANIST IN AMERICAN DÉBUT

Guiomar Novaes Makes a Decidedly Favorable Impression in New York

Already a brilliant, most individual and enormously gifted pianist, Guiomar Novaes, the twenty-year-old Brazilian girl who made her American début at Æolian Hall, New York, on Thursday afternoon of last week, will unquestionably take rank with the choicest spirits of the keyboard when she has undergone the influence of maturity and further life experience. It is not at all uncertain that, with normal development, she may ultimately prove the legitimate successor to her great colleague from South America, Teresa Carreño. The young woman, it appears, is one of a family of eighteen —and the only musical member at that. She studied under Isidore Philipp and took first prize, competing on short notice with some 350 others, at the annual *concours* of the Paris Conservatoire. London indorsed her freely and she scored various impressive successes in her own country. Various pianists of the highest rank—among them Percy Grainger—and other connoisseurs have professed their admiration for her gifts. Interest, therefore, ran high last week and a very large audience heard the recital. Miss Novaes enjoyed an ovation.

She has had exceedingly fine teaching and her sure musical instinct, her intelligence and natural capacities enable her to utilize to best effect what she has acquired. Her technical equipment is solid, comprehensive and brilliant and her command of it sure enough to make it invariably responsive. Power and agility are combined with an endurance so marked that she was able to play six exacting and lengthy numbers at a single sitting.

The program contained Busoni's magnificent transcription of Bach's "Chaconne," Beethoven's Sonata, Op. 31, No. 2, Schumann's "Carnival," Brahms's B Minor Capriccio, two Chopin Preludes and the "Berceuse" and a Moszkowski Etude. She played no encores during the regular program, but at the close gave several, including the Schubert-Liszt "Hark, Hark the Lark."

On the whole, her performance of the "Chaconne" afforded little intimation of what Miss Novaes had to give. She was noticeably nervous and took the composition at much too fast a pace. But once in the Beethoven sonata she regained her composure and presented it with dignity, breadth and real certainty of poetic understanding. It was a reading in every sense well balanced and carefully conceived. The young artist commands a tone of large size and knows how to color and vary it to suit divers interpretative contingencies. A pronounced analytical sense shows itself in her ability to set forth inner voices of a composition—not exaggeratedly, for their own sake, but in their proper relation to the whole formal plan of the work.

Schumann's "Carnival" had an individual and, at times, a very arresting presentation. There were, perhaps, certain erratic details that offered room for disagreement and a certain amount of unclean pedaling, but always great vivacity and zest. The tenderer movements, such as those denominated "Chopin" and "Florestan" rather lacked warmth and inwardness of feeling. The same shortcoming was felt in the "Berceuse" and the A flat Prelude of Chopin. In Chopin, moreover, one remarked considerable agogic exaggeration. Her's is not yet the true and indefinably subtle Chopinesque rubato. Brahms she played with deft fancy and Moszkowski with dazzling brilliancy of effect.

In time Miss Novaes's art will take on a tenderer and more mellow character than it possesses just now. But, even in its present state, it stamps her as a pianist of magnificent endowments whose progress will be watched with most pleasurable solicitude.

H. F. P.

Other opinions of the début of Miss Novaes:

There is very much in her playing to give great artistic pleasure, and to promise a growth in the future into an even riper musicianship.—*The Times.*

One does not hear this sort of thing every day. The audience was also of that opinion and applauded the young artist as it would a tried favorite.—*Staats-Zeitung.*

Her most prominent fault was an exaggerated rubato. She is now about twenty years of age and ought to become an important virtuoso. At any rate she is a welcome addition to the list of local acquaintances in the music world.—*The Sun.*

An audience largely composed of persons capable of judging placed the stamp of approval most unmistakably upon her playing. —*The Tribune.*

Her success in America seems assured.—*The Press.*

Like her brilliant forerunner, Mme. Teresa Carreño, who also was born in South America, she has temperament and fire combined with a fine feeling for all that is musical.—*The Herald.*

The Chopin and Moszkowsky pieces gave her good opportunities to display one of the things Percy Grainger admires particularly in her playing—the way she blends the chords with the left hand, thereby achieving tone colors of ravishing beauty.—*The Evening Post.*

Lillian Heyward, the soprano, recently signed a three-year contract with the Pathé Frères Phonograph Company. Miss Heyward was selected from more than one hundred applicants, her voice most closely approximating in quality that of a former Pathé singer, Pearl Palmer, who died lately.

William Foerster, Jr., of Rutherford, N. J., has been engaged as concertmaster of the Dippel Opera Company.

SORRENTINO AND MEMBERS OF SOUTHERN MUSIC STUDY CLUB



Members of the Concord (N. C.) Music Study Club and the Sorrentino-Gilmer Concert Party

THE accompanying group shows members of the Music Study Club of Concord, N. C., together with members of the Gilmer-Sorrentino concert party, which presented a program in that city recently. In the photograph, reading from right to left, in the rear row are John George Harris (Charlotte, N. C.), Mrs. Gilmer, Mrs. A. G. Odell, Miss M. L. Harris, Mrs. C. F. Ritchie, Miss Lore, Miss Ridenhour, Mrs. Victor Means, Mrs. G. L. Patterson, Mr. Frank Braun, pianist. Seated, right to left, Josephine Gilmer, soprano; Umberto Sorrentino, tenor; Janie Patterson, S. K. Patterson, Mrs. C. P. MacLaughlin, Mrs. I. I. Davis, Jr. Mrs. David is president of the club, Miss Lore, vice-president, and Miss Patterson, secretary-treasurer.

CHIDES CHARLOTTE FOR ITS NEGLECT OF OPERA

Newspaper of City Blames Townspeople for Failure to Patronize Visiting Company's Performances

CHARLOTTE, N. C., Nov. 6.—A considerable amount of local comment has been excited by the recent appearance here of the National Grand Opera Company at the Academy of Music and the limited attendance thereon. Following the criticism of the various operas in the Charlotte *Observer*, the *Observer*, in its editorial comment, alluding to the failure of Charlotte folk to take advantage of this opportunity to hear good opera at comparatively slight cost. said:

"The real article of grand opera was at their doors and but an insignificant number bade it welcome. With all of Charlotte's boastfulness as a center of culture, it would appear that the town is not yet educated up to the standard of the real in musical art. On occasions much less worthy the Academy of Music has been packed with the intellectual and social brilliancy of not Charlotte alone, but of the neighboring towns. It still requires the vaudeville and the burnt cork to line them up at the box offices."

Commenting upon the *Observer* editorial, David Ovens, in *Ivey's Weekly Store News*, an interesting local production, says:

"But what's the use of scolding people for their taste in amusements or their lack of culture? However, it does seem that most of our patronage of the musical arts is confined to writing high-sounding papers on Beethoven, Verdi, Mozart, and the other notables! Still, who can blame us for that? And isn't it nice to know that Verdi wrote 'highbrow' music rather than have him sized up as a new kind of breakfast food or a patent medicine?"

And the controversy is not yet over!

The annual concert of the Music Faculty of Queens College was held at the College Auditorium on Nov. 1. There was a large attendance. The able participants were Elsie Stokes, Mrs. Coral Baker, Gertrude MacRae, Miss Smith, Mrs. Baker and J. R. Ninniss.

The Æolian Club of Charlotte, an informal organization composed of a group of the younger musical women of the city, opened its season's work on Oct. 29 with a program devoted to Swiss composers. The club is composed of:

Mrs. Laura Dickson, Mrs. Jeremiah Goff, Mrs. George W. Graham, Jr., Julia Irwin, Mrs. Frank F. Jones, Mrs. Horace Johnston, Mrs. E. V. Patterson, Mrs. H. Connor Sherrill, Mrs. J. O. Spear, Jr., Miss Essie Stokes, Mrs. G. E. Woodruff, Jr., and Mrs. Peter W. D. Jones.

J. G. H.

Harpist Schuecker Plays for Congress of Pennsylvania Clubs

At President's Day of the Congress of Women's Clubs of Western Pennsylvania on Saturday, Oct. 30, at the Schenley Hotel, Pittsburgh, Joseph E. Schuecker, the well-known harpist, won success for his artistic performances of Edmund Schuecker's nocturne, "Henrica" and Mazurka in A Minor, Parish-Alvars Serenade and Gounod's "Im Frühling." He was applauded to the echo and obliged to add extras after his two groups, playing a Schuecker Intermezzo and Boito's "The Death of Margaret." Other contributors to the program were Mrs. Leo Gluck, soprano; Myrtle Dolores Bierer, violinist, and Jacob Kwalwasser, pianist.

Barrère Ensemble in Grand Rapids

GRAND RAPIDS, MICH., Nov. 6.—The first artists' program of the St. Cecelia Society was given at its auditorium Friday afternoon by the Barrère Ensemble of woodwind instruments. The distinctively artistic program received a performance that was most exhilarating and satisfying. Mr. Barrère's flute solos were especially brilliant and engaging.

E. H.

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To the Editor of MUSICAL AMERICA:

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JOHNSTOWN MUSICAL AWAKENING REACHES CLIMAX IN BIG CONCERT

Schumann-Heink Greeted by 1400 in Pennsylvania Steel City which Gave Her a Small Audience Before its Rejuvenation—Notable Artist Course Planned—Press, Musical Club and Civic Music Director Strong Factors in Three Years' Work of Uplift

JOHNSTOWN, PA., Nov. 5.—To-night when Mme. Schumann-Heink was greeted by an audience of 1,400 persons in the Cambria Theater, she smiled. The smile was one of genuine pleasure, because the contralto knew that Johnstown had awakened musically. From personal experience she knew it. Some few years ago Mme. Schumann-Heink sang here. The big steel city had been so busy growing commercially and industrially that her audience was disappointingly small.

But to-night capped the climax of an awakening that has been reached by the concentrated efforts of a number of the leading musical spirits of the city throughout the past three years. Even the orchestra pit was filled with chairs and others occupied seats on the stage. The top gallery was the only spot not crowded. The evolution has been a studied effort and that results are being manifested is shown by the Schumann-Heink audience and contracts already signed for Mischa Elman, Mme. Louise Homer, Florence Hinkle and Reinald Werrenrath to appear here during the next two months.

Three Responsible Factors

A trio of agents have combined during the three years that have been necessary to accomplish the change of soul necessary to create the appetite and love of the best in music. These have been Charles H. Martin, director of the Civic Music Association; the Fortnightly Musical Club and the press of the city.

Particularly powerful has been the press. One of the first steps in the change of perspective was the education of the people simply by putting them in touch with the big happenings of the musical world at large, dressed in a garb of news interest with localizing touches as much as possible. The Johnstown *Tribune*, an afternoon paper, was the leader in this because it originated a Saturday afternoon feature musical page that has proved an excellent success.

Two years ago, Mr. Martin, who has gained acknowledged success as director of the Teutonia male choir of Pittsburgh and of the Germania Quartet Club of Johnstown, organized the Civic Music Association with a chorus of 200 voices as the basis of interest. The idea of civic music seemed to have met a need of the community and the first public work of the chorus was the production of "The Rose Maiden," Cowen's well-known composition, in conjunction with the Russian Symphony Orchestra, Director Modest Altschuler relinquishing his bâton to Mr. Martin to conduct the cantata. This association also brought Prof. Peter W. Dykema, head of the musical extension work of the University of Wisconsin, to Johnstown for a complete treatise of "Community Music" and what it is doing in his own State.

Club Opens Programs to Public

The Fortnightly Musical Club, comprising about 125 of the leading musicians of the city, is an organization of many years' standing, but outside of a couple of open meetings each season has conducted its bi-weekly programs only for the benefit of members. This organization co-operated in the reconstruction of the city's musical atmosphere by throwing all programs open to the public and surprising numbers now attend these concerts every other Monday evening in Cambria Library Hall.

This club is now making arrangements for a recital here by Charles Wakefield Cadman and Princess Redfeather in their exposition of Indian melodies. The appearance of Mr. Cadman will have more than usual interest for Johnstowners because this is the city of his birth.

Concerts by the Cymric Male Chorus, an organization of 50 voices and by the Germania Quartet Club have likewise aided greatly in shaking off the musical lethargy. On Thursday night of last week, the Germania Quartet Club gave a benefit for the war orphans and widows. It was assisted by George D. Herwig, tenor, of Pittsburgh, and by the Jean de Backer String Quartet from the same city.

Organ Recitals

The past two years have likewise developed for the first time in Johnstown organ recitals at regular intervals as well as prelude recitals in several of the churches each Sunday evening, for fifteen or twenty minutes preceding the opening of the regular service. Robert A. Sherrard, organist at the First Presbyterian Church, has originated a series of monthly week night recitals that will extend throughout the entire winter.

And so Johnstown removes the black mark that artists of note have placed against her. Mme. Schumann-Heink tonight was presented with a magnificent bouquet by the Fortnightly Musical Club as a further appreciation of her return. Had Mme. Schumann-Heink seen the line that extended for two squares from the theater last Friday morning when the seat sale for her concert opened, she would have had additional proof of Johnstown's awakening. This steel city is just as busy as ever, but the call of the Muse has pierced the clang of the forge and the call to hear noted artists refuses hereafter to be drowned out by industry.

JULIA HEINRICH IN CLEVELAND RECITAL

Highly Successful Appearance before Fortnightly Club—Hearing for Local Pianist

CLEVELAND, Nov. 6.—A second week of concerts finds the music season fully established and audiences larger on the average than last year. The opening of the Fortnightly Musical Club's season took place on Tuesday. An audience which was record breaking in size and enthusiasm heard Julia Heinrich in recital, with her father, Max Heinrich, as her accompanist. Mr. Heinrich is a great Cleveland favorite, an honorary member of the big male chorus, the Singers' Club, and there was much interest felt in Miss Heinrich's appearance. Her rich and plastic mezzo-soprano voice, her intelligence of interpretation and well-nigh perfect diction, showed her to be her father's own pupil, and won such high approval from a very critical audience that a return engagement for another season was at once demanded.

The Extension Section of the Fortnightly Club, which formerly gave twelve concerts a year in grade school auditoriums, now invites the children to the Knickerbocker Theater for four concerts in the season, the first of which took place yesterday. A theaterful of little ones listened to a program arranged by Olive Howard entitled "A Child's Day in Music," an enchanting sequence of songs by a "family" of eight children with musical numbers by "mamma" and "nurse" and grown-up guests who arrived for afternoon tea. There were songs sung to the post-man and to the hurdy-gurdy man (who really appeared), rain songs when rain coats and tiny umbrellas were brought into service, bubble songs when gray bubble-like balloons were blown to children in the audience, see-saw songs and picturesque dances by tiny tots. After Brewer's "Fairy Piper," sung by mamma, the little piper himself, about four years old, came dancing across the stage. All ended with the real sand-man, who scattered sand as the children began his song, and fell asleep in doing so. Miss Howard showed fine taste in her selections from the well-known composers of the day who write for children, combining them with piano arabesques that were wholly artistic.

A piano recital by Marthe Askue, one of the city's favorite artists, gained special distinction from the performance of the Beethoven "Moonlight" Sonata in particularly poetic mood, and such atmospheric numbers as "La Nuit" by Glazounow, Stojowsky's "Chant d'Amour," the Chopin Impromptu in F Sharp Minor, and two numbers by Helen von Wessenfluh, a sister of the pianist, entitled "Evening Breath on the Ocean" and "Princess Wee-Wee's Dance," the former filled with modern harmonies that were distinctly beautiful, and the latter of most delicate fancy.

Albert Riemenschneider has resumed his series of weekly recitals on the great organ of the Fannie Nast Gamble Auditorium at Berea, the first of this season being the forty-fifth in his regular sequence given without repetition of numbers. The concerts this year are to include each week one large work in suite or sonata form by an American composer, composers thus far selected being Bartlett, Stoughton, Rogers, Baldwin, Parker, Foote and Mark Andrews.

Last in date, but paramount in interest was the recital of Fritz Kreisler in Gray's Armory. For fully five minutes the great audience kept the artist walking from the wings to the footlights, limping slightly as he did so, to bow acknowledgments to its enthusiastic enjoyment of the first number. In the intermission signed photographs were sold, realizing about $170, for the fund to assist destitute artists in Vienna.

Kreisler's program included concertos by Vivaldi and Mendelssohn and many violin arrangements of modern music written originally for piano or voice, especially successful being the Rondino of Beethoven, Schubert's "Moment Musical" and a Spanish Serenade by Chaminade, translated into entrancing violin trickery, which was delivered with masterly facility and perfect taste.

The election of a Republican mayor to succeed Mayor Baker on Jan. 1 means the end of the Municipal Orchestra as at present established, for the new city official is pledged to economy and announces that he will begin with the orchestra and other "welfare work," for which Cleveland has been nationally famous. Present contracts run until Jan. 1 only, a sufficient fund having been raised by Mayor Baker by private subscription to furnish concerts during December and beginning Nov. 28.

ALICE BRADLEY.

Artist Program for Amacitia Meeting

At the first meeting for the season of the Amicitia, of which Mme. Grace Thomas is president, at the Hotel Majestic, New York, on Saturday evening, Oct. 30, Elsa Wall, a gifted soprano, who is studying with Mme. Thomas, appeared with great success. She sang Haydn's "My Mother Bids Me," two Old English pieces and the "Vieni" from Mozart's "Marriage of Figaro," with rare taste and lovely vocal quality. Robert Maitland, bass-baritone, was heard in songs by Purcell, Lehmann and Lullu and the Mozart aria "Non piu andrai." Joseph Morin played works by Becker-Musin, Drdla and Kreisler. Arthur Kronfeldt displayed a good voice in Rotoli's "Siore che langue." Claude Velsor was heard in Spross's "Yesterday and To-day." Olga Mendoza played the piano accompaniments splendidly.



Photo by Mishkin

Eleonora de Cisneros

(Re-engaged leading Mezzo Soprano Chicago Opera Company)

VICTOR NILSSON
Minneapolis Journal, Oct. 18, 1915.
As a dazzling Carmen and a demoniacally plotting and seductive Dalila, Eleonora de Cisneros proved her right to front rank in her art, an American singer of dramatic mezzo and contralto rôles who has made the name of her country famous on the stage of many capitals as productive of artists second to none. Such magnificent low notes of power, beauty and expressiveness as Mme. Cisneros displayed in the "Samson" excerpt have never before been heard here in opera. Histrionically her art was thoroughly convincing, possessing faithful allies in the charm and womanly majesty of her stage presence.

CARYL B. STORRS
Minneapolis Morning Tribune, Oct. 19, 1915.
Eleonora de Cisneros was magnificent as Delilah, her richly shaded and clearly commanded tones rising and falling with irresistible beauty above the pulsing eloquence of one of the most effective orchestral scores ever devised, Mme. de Cisneros sang Carmen very seductively.

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STOCK PLAYS NEW DUTCH AND FRENCH MUSIC

Chicago Orchestra Introduces an Overture to "Cyrano" and Musical Impressions of Loti's "The Iceland Fisherman"—Local Composer's Symphonic Suite Given Second Hearing—Samuel Gardner Soloist—Shattuck, Gabrilowitsch and Hofmann in Piano Recitals

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Nov. 15, 1915.

THE week's concerts brought to notice several events of more than ordinary importance.

Tuesday evening was devoted to the first concert at Orchestra Hall of the American Symphony Orchestra of Chicago, which presented before an interested audience a program of American compositions, under the direction of Glenn Dillard Gunn, who has done so much for the native musician and composer. An account of this concert was published in MUSICAL AMERICA last week.

The week's Chicago Symphony Orchestra concerts, Friday and Saturday, introduced to the representative musical public of the city Samuel Gardner, a most important acquisition to the violin division of the orchestra and a distinct gain to Chicago's musical colony, in the performance of Tschaikowsky's Concerto in D Major, of which he played the first movement.

Mr. Gardner, who had been heard here with the Kneisel Quartet last season during the absence of Hans Letz, is a virtuoso of the first caliber. He has fine technical control, a refined and sympathetic musical nature and interprets his music with a warmth of expression which draws the audience to him at once. Keen sense of rhythm and absorption in his work are characteristic. He was recalled many times at the conclusion of his solo.

The concert was one of particular attraction also in the production of several novelties, including the overture to "Cyrano de Bergerac," by the Dutch composer, Johann Wagenaar, which is a work of sonority and beauty, disclosing a talent for brilliant tone combinations and colors and ingratiating melody. Another novelty was Pierre Maurice's Musical Impressions, "The Iceland Fisherman," a set of four tone-pictures illustrating the novel by Pierre Loti in vivid musical tints. The Symphonic Suite by Adolph Weidig, the Chicago composer, at this, its second hearing, revealed the master-composer in the skilful handling of orchestra and in the scholarly development of thematic material. The climax was a rousing performance of Strauss's inspired tone poem, "Don Juan," one of Mr. Stock's favorites.

The concert was one of the finest which the orchestra has given us in some time.

Piano Recitals

Arthur Shattuck, the American pianist, in a performance of great brilliance at Orchestra Hall, last Monday evening, showed a comprehensive understanding of piano literature and noteworthy musical acumen.

Ossip Gabrilowitsch, the Russian pianist, in his second historical recital, at the Fine Arts Theater, on Wednesday afternoon, gave a tonal commentary on the life of the great Beethoven. Gabrilowitch's readings are marvels of technical accuracy, of wonderful musical grasp and of a subjective interpretative quality, which lifts his playing out of the ordinary pedagogical rut into the realm of memorable achievement. His audience showed a large numerical increase over that of his first recital.

Josef Hofmann's recital at the Illinois Theater, Sunday afternoon, taxed the seating capacity of the theater to its limits with an audience which sat spellbound at the remarkablee pianistic feats, which this, one of the greatest of the touring virtuosi, performed during the course of a most interesting and difficult program.

A recital given by Cecil Fanning, baritone, assisted by H. B. Turpin, accompanist, under the auspices of the Asbury Bible Class, at the First Methodist Episcopal Church, at Oak Park, last Thursday evening, was of unusual interest and musical value. The program was divided into five groups and included airs from epoch-making periods of opera, German classics, a war trilogy from the poems of Corinne B. Dodge, set to music by Gertrude Ross; old French and English folk songs, and four American songs by Homer, Foster, Clay and De Leone.

Elizabeth Stokes, mezzo-soprano, and Victor Wittgenstein, pianist, were heard in a joint recital at the Fine Arts Theater Sunday afternoon.

Mr. Wittgenstein, a pupil of MacDowell, disclosed in his playing of the D Minor Toccata and Fugue, by Bach-Tausig; in some pieces by Scarlatti and Rameau-Godowsky; in Schumann's Sonata in F Sharp, Op. 2, and in selections by Liszt and Chopin, a good though not astounding technique, a musical style and a sane and safe interpretative tendency. His numbers are given with clarity and finish.

Miss Stokes, a pupil of the distinguished coloratura soprano, Jenny Dufau, has a pleasing style and a voice which is well schooled, and her interpretations of the "Voi che Sapete" from Mozart's "The Marriage of Figaro," and songs by Sibella, Massenet, and the "Flower Song" from "Faust" were received with expressions of approval by a numerous audience. Other numbers on the program were songs by Schubert, Strauss, Wolf, Chadwick and Woodman. Charles Lurvey played good accompaniments.

Opera at Musical College

The Chicago Musical College, on Tuesday afternoon at the Blackstone Theater, brought out a number of talented students of its opera school in acts from four operas sung with evidently thorough preparation, under the direction of Adolf Muhlmann and Edoardo Sacerdote. Gertrude R. Hecht, a dramatic soprano, was pronounced by many of the city's foremost musicians as an ideal *Senta* in Wagner's "Flying Dutchman"; Hannah Rubin was a sprightly *Mistress Ford* in Nicolai's "Merry Wives of Windsor"; Jane MacArthur was revealed as a lyric soprano of remarkable charm and ability, and Stanley Deacon, Dan Denton, Renée Ferndal, Elsa Staud, Alice Gile, Adolphe Richard and Edwin Martin were successful in their several rôles. The performance served to show Leon Sametini in a new light as an admirable orchestral and operatic conductor.

Viola Ellis Krake, contralto, and Foster Krake, baritone, both well known in musical circles of New York, have decided to locate permanently in Chicago and have taken a studio here.

The second concert of the Chicago Artists' Association was held in the Congress Hotel Tuesday afternoon, the program being presented by Hugo Kortschak, violinist; Marie Sidenius Zendt, soprano, and Isaac Van Grove, accompanist. The junior branch of the society gave a program last Saturday afternoon at the Atheneum Building, under the auspices of Mme. Ragna Linne.

Mrs. Hannah Butler, soprano, sang excerpts from Massenet's "Thaïs," which was given interpretation in a lecture by Dorothy Meadows at the Auditorium Hotel, under the auspices of the Baron Hirsch Club, last Tuesday evening. Otis Adams assisted Mrs. Butler.

The Irving Park Orchestra, George Dasch, conductor, gave a concert Friday evening at Myrtle Masonic Temple. Louis Kreidler, the popular baritone, was the soloist, singing the aria from "Hans Heiling," by Marschner, and songs by Rogers, Huhn, Burleigh and Parker with much success. Mr. Kreidler will be heard in a song recital at the Fine Arts Theater Sunday afternoon, Nov. 21.

Gustaf Holmquist, the Chicago basso, was soloist at a concert at Waukeegan, Ill., Nov. 6, under the auspices of the Swedish Lutheran Church.

Mme. Julia Claussen, who arrived yesterday from a short concert engagement in Missouri, had just a few hours leisure before she was called to a dress rehearsal of "Tristan and Isolde" in which she will sing *Brangäne* Wednesday evening. She will leave Sunday evening for Dubuque, Iowa, to fill a concert date before settling down for the opera season.

Ernst Knoch to Teach

Ernst Knoch, the eminent Wagnerian conductor, who made such a remarkable impression with his direction of opera at Ravinia Park last summer, has opened a studio at the Fine Arts Building, where he will coach in German *Lieder* and grand opera répertoire.

The Union League Club of Chicago engaged the Chicago Mendelssohn Club for a concert after its monthly dinner last Thursday evening. Harrison M. Wild conducted.

The first of a series of recitals at the Three Arts Club brought forth Carol Robinson, pianist; Ruth Breytspraak, violinist, and Samuel Gardner, violinist, in a sonata program including the Handel Sonata in A, the Bach Concerto, for two violins and piano, and the Grieg G Minor Sonata.

Carolyn Willard, pianist, and Maude Fenelon Bollman, soprano, were heard in a joint recital at the Kenwood Evangelical Church last Monday evening.

Horatio Connell, the celebrated baritone, who was the visiting artist at the Chicago Musical College matiné last Saturday, was a visitor at the MUSICAL AMERICA offices during his stay in Chicago. Aline Van Bärentzen, the American pianist, also paid a call at this office while en route.

Loro Gooch Bureau's Plans

The Loro Gooch Musical and Dramatic Bureau will confine its activities to the engagements of American artists for concerts and recitals given in Chicago, but, outside of Illinois, will not restrict its artists in the matter of nativity. The first of its series of concerts to be given in Wisconsin will be a joint recital by Mme. Florence Bodenhoff, a mezzo-soprano from Copenhagen, Denmark; Hugo Kortschak, violinist, and Isaac Van Grove, accompanist, at Milwaukee, Dec. 1.

The Music Educational League held its second meeting of the year at the Congress Hotel Friday evening, with Mrs. A. O. Levy in the presidential chair. A short program was given by Joseph Corre, Nesta Smith, Burton Robinson and Mary Thomas.

Harry Culbertson, the Chicago manager, announces a series of five Sunday afternoon musicales to be presented in January under his direction at the Fine Arts Theater. The series will bring forth Tilly Koenen, the Dutch contralto; Oscar Seagle, baritone; the Zoellner Quartet, Hugo Kortschak and Thuel Burnham. These are all artists of national and international renown.

Martin Ballmann and his orchestra enter upon the seventh year of Sunday afternoon concerts at the North Side Turner Hall, where this German organization, now in its fifty-second season, caters to a music-loving public under the auspices of the Chicago Turngemeinde. For the concert given last Sunday afternoon Alfred A. Kanberg, tenor, was the principal soloist.

The regular program given by the Amateur Musical Club was presented at the Assembly Rooms, Fine Arts Building, last Tuesday afternoon by Grace Seiberling and Priscilla Carver, pianists; Mrs. Permelia Newby Gale and Lora Withers, singers, and Mabel E. Woodworth, violinist.

Chadwick to Set Hood Poem

George W. Chadwick, the Boston composer, has been commissioned to make a setting of Thomas Hood's poem, "O Lady Leave Thy Silken Thread," for the Chicago Madrigal Club of Chicago. Mr. Chadwick will receive as an honorarium the W. W. Kimball Company prize of $100, offered annually by the Chicago Madrigal Club, which was this year withheld, as none of the compositions offered in the contest was adjudged worthy of the prize. The Chadwick setting will be sung by the club at its concert in March next.

Esther M. Plumb, contralto, will open the concert season at the Chicago Athletic Club next Sunday afternoon. She has also been engaged to give a program before the Tuesday Art and Travel Club in the Hotel Sherman in January and will be the contralto soloist in the "Messiah" in Beloit, Wis.

The fourth season of the Sinai Orchestral Concerts, given Sunday evenings under the direction of Arthur Dunham at Sinai Temple, will begin Nov. 20 with a program of popular and classic compositions performed by twenty-five members of the Chicago Symphony Orchestra.

At the Chicago Hebrew Institute, Alexander Zukowsky has begun the regular orchestral concerts on Sunday afternoons. Mr. Zukowsky has twenty-two members of the Chicago Symphony Orchestra under his direction. During December, Estye Ruekberg and Mary Dulsky, both from the piano classes of Maurice Rosenfeld, will be heard respectively in concertos and solo selections.

MAURICE ROSENFELD.



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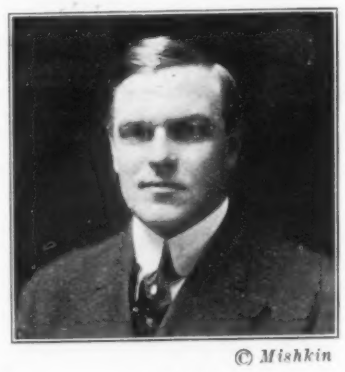
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BLOOMFIELD ZEISLER IN ANNUAL RECITAL

Distinguished Pianist's Art Finely Revealed Before Carnegie Hall Audience

It is a pity that Fannie Bloomfield-Zeisler does not always follow her excellent custom of the past few seasons in giving her annual New York recital at Æolian Hall. In the smaller dimensions and intimate atmosphere of that place the beauties of her art stand out even more luminously than in Carnegie Hall, the vast spaces of which are sympathetic to not more than one or two pianists now before the public. Yet it was at Carnegie Hall that Mme. Bloomfield Zeisler was heard last Tuesday afternoon. The admired American pianist has played to larger audiences than the one which heard her on this occasion, but seldom with happier results. Those who neglected to come on Tuesday deprived themselves of one of the most notable artistic pleasures the current season is likely to offer.

She played three Scarlatti harpsichord pieces—the familiar "Pastorale," "Capriccio" and "Allegrissimo"—Bach's "Chromatic Fantasy," Chopin's B Minor Sonata, a Liszt Rhapsody and a group of numbers composed by women—a "Ballade" by Mrs. Beach, another by the Norwegian, Mme. Signe Lund, and works by Chaminade and Marie Prentner. To their presentation she brought the finest resources of her ripe art and consummate musicianship, which time only serves to emphasize and ennoble. Besides, one remarked a diminution of that nervous stress and restlessness that has been known occasionally to rob her playing of poise and that led her into rhythmic aberrations. The Scarlatti numbers were done with much delicacy of fancy and a continent perspective. No effort was made to enlarge their proportions or readjust effects. And Mme. Zeisler published the profound message of Bach's splendid and romantically conceived "Fantasy" most effectually both in the recitative passages and the sonorous climax of the fugue. Tonally and emotionally the Chopin music offered much to commend and the audience took pleasure in the subsequent numbers. The pianist was liberally applauded and received many flowers. H. F. P.



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CHALMERS

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Recent Criticisms

N. Y. Times.—"The Sharpless of Thomas Chalmers was an **unusually fine piece of work.**"

N. Y. Evening Post.—"Mr. Chalmers as Sharpless distinguished himself by an **excellent performance, both vocally** and **dramatically.**"

N. Y. Evening World.—"To Thomas Chalmers as Pietro, . . . **who won his spurs** with us **at the Century, fell the singing honors.**"

Chicago Daily Journal.—The great merits of the performance were a good band of singers, of whom three are of the first rank. The third **excellent singer** in the cast was Thomas Chalmers, baritone, confined to the small role of Pietro. He had a short solo which was very fine, and the duet sung by him and Zenatello in the second act was the occasion of **much hearty applause.**

The Chicago Tribune.—Mme. Miura had excellent support in the **sterling work** of Thomas Chalmers as the consul. He **sang and acted** the role **with power,** and yet in due proportion to the importance of the part.

Detroit Free Press.—"Mr. Chalmers was the **best Sharpless outside Scotti, this city has seen.** His work had in **high degree,** that **nice sense of balance which is the very essence of a good interpretation of the role.**"

Toronto World.—"Thomas Chalmers had the glorious Toreadore song and his **voice is splendid enough to dim many splendid memories.**"

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LADA IN PROGRAM OF CLASSIC DANCES

A Delightful Presentation in which Mme. Mieler-Narodny, Soprano, Assists

A large audience at the Candler Theater last Tuesday afternoon found great delight in the dancing of Lada and the singing of Mme. Mieler-Narodny, the noted soprano, who assisted her in the interesting entertainment. The young artist, of whom so many complimentary things have been written in the course of the past year or two, was seen in a program containing a "Ballad Dance" by Glière, the "Shadow Dance" of MacDowell, some dances from "Prince Igor," the "Valse Triste" of Sibelius, an old French minuet, Liszt's Second Rhapsody and the "Blue Danube." Appropriately and beautifully garbed, she offered terpsichorean interpretations of these works extraordinarily graceful and plastic in movement and pose, varied and illuminating in symbolistic commentary and always picturesque to a degree. Her range of emotional delineation as revealed in the "Valse Triste" and the Liszt Rhadpsody is quite extensive—something that cannot be said of all dancers—and in such numbers as the minuet and Strauss's waltz she captivated the fancy of the audience by her deftness, archness and volatile *jeu d'esprit.* In her Empire and crinoline gowns she proved, moreover, a delightful picture. Her welcome was of the heartiest, and deservedly so.

Mme. Mieler-Narodny sang an air from Mozart's "Figaro" and songs by Tschaikowsky, Kuula, Rubinstein, Kalinnikoff and Wrangel. This soprano has been applauded in New York before. She should be heard oftener. Few artists before the public to-day possess in such measure as she the power of penetrating to the very soul of Russian and Finnish songs and of disclosing their content with such sympathy, artistic judgment and assurance. She must be thanked for introducing songs as absorbing as those of Kuula, Kalinnikoff and Wrangel.

Sidney Dalton played her accompaniments well and Arnold Volpe's orchestra supplied the music for Lada's dances as well as some extra numbers of its own in praiseworthy fashion. H. F. P.

Shanna Cumming Sings Her Own Songs at the Pleiades Club

Shanna Cumming, the noted oratorio and concert soprano, was the guest of honor at the dinner given on Sunday evening by the Pleiades Club, at the Hotel Brevoort. Mme. Cumming won instantaneous favor by singing some of her own melodious songs and also an aria from the opera "Dinorah." On Monday night she appeared as a guest of the Central Congregational Club in Brooklyn, and on Saturday night she will be the guest of honor at the Writers' Club in Brooklyn. Mme. Cumming will give her Æolian Hall recital in New York on Dec. 4.

Florence Macbeth to Sing "Lucia" with Chicago Opera Company

Florence Macbeth, the brilliant American soprano, has been engaged to sing a special performance of "Lucia" with the Chicago Opera Company on Nov. 20. Miss Macbeth appears in Savannah, Ga., on the 16th. In February she will sing with Lambert Murphy in Galesburg, Ill., on Mrs. Anna Groff Bryant's artists' course.

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DETROIT SOCIETY ENLARGES SCOPE

Presents Local Artists in High Schools—Brilliant Week of Concerts

DETROIT, MICH., Nov. 13.—Detroit has been given several musical treats this past week which were above the ordinary. First of these was the delight of hearing Marie Von Essen, a soloist with the Harmonie Society chorus on Thursday evening, Nov. 4. The occasion was the opening of the newly decorated club house of the society. The Harmonie orchestra, mixed chorus, the men's and women's choruses had places on the program, which was one of variety and strength. Miss Von Essen, a native of this city, made her first public appearance here since going to New York City, where she is studying. Her voice is one of unusual tone quality, a rich and mellow contralto, and thoroughly at the command of the singer in colorful gradations of tone. She sang the aria, "O gebet," from "The Prophet," by Meyerbeer, accompanied by orchestra, supplementing this with a folk song, "Hans and Liesel." A group of German songs was her second offering, and this was followed by "Knab und Veilchen," Wolff.

Friday morning witnessed the first of this season's musical mornings. This course, under the management of Mrs. Robert Laughlin Messimer, includes Mme. Povla Frisch on Nov. 19, Percy Grainger on Dec. 10, Kathleen Parlow on Jan. 7, and Marcella Craft on Jan. 21. All these concerts will be given in the ball room of the Hotel Statler, as was the concert of No. 5 by Pablo Casals, 'cellist. This artist played a most delightful program, which included the Concerto in A Minor, Op. 33, by Saint-Saëns; a Boellmann, a Boccherini, and a group by Gabriel Fauré. The "Variations Symphoniques" by Boellmann gave opportunity for display of Mr. Casal's virtuosity.

The Chamber Music Society of Detroit presented on Nov. 6 in the Convention Hall of the Hotel Ponchartrain Clara and David Mannes in the first musical evening of the season. The playing of Mr. and Mrs. Mannes is pleasing, for Mr. Mannes has a broad, full tone, and Mrs. Mannes plays with sympathy and poetry. The program was provided with comments on the different composers played, as well as with analyses of the works. The program included Sonata in F Minor by Locatelli, "Vogel als Prophet" by Schumann, "Moment Musical" by Schubert, Lento from Sonata in G Minor, Op. 1, by Wolf-Ferrari; Sonata in F. Major, Op. 8, by Grieg.

The Chamber Music Society has again enlarged the scope of its work and is now engaged in arranging a series of concerts to be given by local artists in the different high schools. These concerts will be so arranged as to be of best educational value as well as charm.

The first of the Detroit Orchestral Association's series of concerts was given Monday evening, Nov. 8, at Arcadia. The Chicago Symphony Orchestra gave the program, as follows:

Dvorak, "Othello" Overture; Chausson, Symphony in B Flat; John Alden Carpenter, Suite. "Adventures in a Perambulator"; D. Albert, Concerto for Violoncello, Op. 20; Glazounow, Scéne Dansante, Op. 81.

It was our pleasure to hear one of this season's orchestral novelties, Carpenter's "Adventures in a Perambulator." As a piece of descriptive writing it is wonderful and thoroughly entertaining even to the "tired business man."

Bruno Steindel, soloist of the evening, played the d'Albert Concerto. The acoustics, which up to this time had seemed very good, proved disappointing for this solo, so confusing Mr. Steindel that he had recourse to the score, which further detracted from the charm of his playing.

Before an audience somewhat limited in size but thoroughly sympathetic and enthusiastic, the Detroit Symphony Orchestra opened its second season with a concert on Friday afternoon, Nov. 12, in the Opera House. The program was as follows:

Overture from "Magic Flute," Mozart; the C Minor Symphony of Beethoven; two Hungarian dances, Nos. 7 and 2, by Brahms; and the Prelude to "Lohengrin."

Weston Gales, the conductor, has gathered about him some sixty-five musicians, the best that Detroit affords, and the work of this band on Friday promises well for the coming season. The playing of the "Magic Flute" Overture and the Beethoven Symphony was good, the second movement of the symphony bringing into prominence the excellent choir of reeds. Of the two Hungarian dances, No. 2 was given the better interpretation and color. In so exacting a composition as the "Lohengrin" Prelude it was evident that the strings had not the unanimity which comes only after long years of practice, but it was a commendable piece of work and is deserving of praise. E. C. B.

Christine Miller Assists Edison in His Tour of "Tone Tests"



At the San Diego Exposition—From Left to Right: Christine Miller, Contralto; Gertrude Gilbert, President of the Amphion Club of San Diego, and Bess Gilbert

CHRISTINE MILLER, the popular American contralto who was selected by the inventor Thomas A. Edison, to demonstrate his "tone tests," and who recently made a successful tour to the Pacific Coast with him in connection with the "Edison Day" celebration at the San Francisco Exposition, has returned to the East. She will give her annual song recital in Æolian Hall, Tuesday afternoon Nov. 23, when she will present a number of songs new to the New York concert goers.

CLUB'S ALL-AMERICAN YEAR

Native Works Exclusively on Programs of Oklahoma Organization

MUSKOGEE, OKLA., Nov. 14.—A strong campaigner for the recognition of American musicians during the present season will be the Ladies' Saturday Music Club, which is devoting its entire year to the subject of American composers. American works exclusively will comprise the programs, arranged by Mrs. Claude L. Steele, chairman of the program committee. Mrs. Steele points out that the club feels that the works of the American composers should be presented, together with those of other nationalities, but that the club has decided to take this way of becoming familiar with different composers of our own country. This spirit is typified by the following quotation in the club's year book: "Every musician should study first the music of his own country."—Louis C. Elson.

Among the club's programs will be those celebrating Theodore Thomas Day and MacDowell Day, a program devoted entirely to Charles Wakefield Cadman, American Composers' Day, a program of settings of American poems, etc. Even the readings on the various programs will be from the writings of American literary men.

The officers of the Ladies' Saturday Music Club are the following:

President, Mrs. Francis Marion Davis; first vice-president, Mrs. A. W. Hine; second vice-president, Mrs. E. C. Adleta; recording secretary, Mrs. Gladys B. Way; corresponding secretary, Mrs. W. M. Brison; treasurer, Mrs. D. E. Melton; librarian, Mrs. Doyle Jay; choral director, Mrs. E. D. Bevitt; musical representative to Oklahoma State Federation of Women's Clubs, Mrs. Claude L. Steele; delegates, Mrs. W. R. Eaton, Mrs. H. A. Wingo; alternates, Mrs. A. W. Hine, Mrs. W. M. Brison; delegates to Muskogee City Federation, Mrs. John D. Benedict, Mrs. Walter R. Eaton and Mrs. Claude L. Steele.

MAUD POWELL CHARMS ERIE

Violinist and Mr. Loesser Appear Under Woman's Club Auspices

ERIE, PA., Nov. 17.—Maud Powell's artistic temperament, intelligent interpreting and strong spirituality were revealed through a charming personality and superb technical equipment to Erie music lovers on Thursday evening, November 4. The expressions of appreciation through rapturous and insistent applause resulted in a gracious response with several encores.

Arthur Loesser was a valuable acquisition to the program as an accompanist, and added much to the pleasure of the audience with a group of piano solos. He was forced to grant an extra number.

It is to the Woman's Club of Erie and Lois Berst in particular, as chairman of the music committee, that local music lovers are indebted for this splendid artistic event. E. M.

New York Philharmonic Gives Sunday Concert in Providence

PROVIDENCE, Nov. 11.—The Philharmonic Society of New York, Josef Stransky, conductor, gave a concert Sunday evening at Infantry Hall under the local management of Albert M. Steinert, the program being made up of selections by Tschaikowsky and Wagner. Tschaikowsky's Symphony No. 6 in B Minor received a reading that left nothing to be desired. The rest of the program was Wagnerian. The concert was the first given in Infantry Hall on a Sunday evening since the passage of the law permitting Sunday concerts in Rhode Island, and while the audience was only fair-sized, yet it was one of the most enthusiastic assemblages that ever attended a concert here. G. F. H.

URGE CLUBS TO SING NATIONAL ANTHEM

Illinois Convention Wrangles Over Resolution to That Effect

ROCKFORD, ILL., Nov. 12.—The most exciting feature of the annual convention of the Illinois Federation of Women's Clubs, held this past week, Nov. 8-12, in Rockford, was the presentation of a resolution Thursday by the Humbolt Woman's Club of Chicago that "The Star Spangled Banner" be sung by every member of every club in the federation at every meeting. After much controversy, an uproar of voices and liberal use of the gavel by the president, Mrs. Charles H. Zimmerman, the resolution was finally tabled. Various opinions were advanced, some condemning the composition on account of its being difficult of rendition, others urging that it inspired patriotism and others declaring its enforced introduction arbitrary. The resolution was finally tabled but to-day at the closing session, another resolution was presented, adopted and indorsed advising its use whenever possible at club meetings.

As representative of the report of the musical department of the federation, Mrs. William Gamble of Chicago, chairman, a program of music, made up almost entirely of compositions by Illinois composers, was given Wednesday night. Sarah Beth McLaren, violinist; Annie Burbank Walton, organist; Miss F. Marion Ralston, pianist, all of Rockford, appeared on the program, and others were Marvin V. Hinshaw, baritone; Edna Wheeler, harpist, and Mrs. C. M. Horner, reader, and Mrs. R. L. Murphy, pianist, who gave Lulu Jones Downing's "Pipes of Pan." Miss McLaren was given an ovation and Miss Ralston presented a group of her own compositions.

The opening event of the convention on Monday night was a concert by Rockford musicians, Mrs. Charles Reitsch, soprano, and Mrs. Fred Moffatt, organist, and a lecture recital by Thomas Barney Thompson of George Bernard Shaw's "Candida."

Preceding the presentation of Percy MacKaye's bird masque, "Sanctuary," Thursday night by the members of Rockford Woman's Club for the delegates, Mrs. Maude Fenlon Bollman gave a recital of bird songs, "A Message from Birdland," which was warmly received. Lila Lund presided at the piano. The beautiful interpretative dancing of Mathilde Spengler as the *Spirit of Silence* was a feature of the evening. H. F.

Sonata Recital by Converse College Faculty Members

SPARTANBURG, S. C., Nov. 8.—A most artistic ensemble recital was given in Converse College by two members of the music faculty, Julia Klumpke, violinist, and Florence Potts, pianist, on Nov. 8. Theirs was a decidedly heavy program and was of distinct educational value. The Beethoven Sonata, Op. 12, No. 2, was brilliantly played, Miss Klumpke taking the violin parts with ability and strength of interpretation. The second number, Sonata, Op. 78, by Brahms, was played for the first time in this city, and the work of both artists was greatly enjoyed and appreciated. Sinding's Sonata, Op. 99, concluded the program, which was one of the best ever given at Converse. J. R. D. J.

Soprano Sings at Reception for Boston Settlement Trustees

BOSTON, Nov. 9.—Mme. Lida Bottero, a dramatic soprano of European reputation, who has taken up her residence in Brookline, Mass., sang at a reception musicale given last evening for the trustees of the South End Music School Settlement. Mme. Bottero sang groups of songs in Italian, French and English, featuring among the latter songs by A. Walter Kramer and Hallett Gilberté. Her singing was greatly admired by the large audience, consisting of Boston society people. W. H. L.

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BOSTON OPERA RETURNS TO ITS FORMER HOME

Rabinoff Organization Opens Its Season at the Opera House in Massachusetts Metropolis—Brilliant Performance of "Tre Re"—George Copeland and Heinrich Gebhard Introduce Modern Piano Works—Dr. Muck Offers Novelty from Comic Opera

Bureau of Musical America,
120 Boylston Street,
Boston, Nov. 15, 1915.

THE Boston Grand Opera Company, Max Rabinoff, director, opened its Boston season this evening in the Boston Opera House. The opera, Montemezzi's "Love of Three Kings," with Luisa Villani, Giovanni Zenatello, George Baklanoff and José Mardones, was followed by the ballet and other parts of the "Orfeo" of Gluck.

The performance of the opera was brilliant and interesting, if one accepts the fact that Mr. Moranzoni, possibly owing to the tension of a first-night performance, led the orchestra with an overheavy hand, and that Mr. Baklanoff has appeared in parts which interest him (and consequently his auditors) more than such a part as *Manfredo* in "The Love of Three Kings." As this performance has already been repeatedly described in MUSICAL AMERICA, it is unnecessary to call attention to the superb impersonation of *Fiora* by Mme. Villani, and to the other well-known features of an excellent production. The chorus, the stage decorations, the orchestra, even, had a very familiar ring to Bostonians. The audience was very enthusiastic, and when Mr. Moranzoni appeared he was welcomed with long-continued applause.

George Copeland, pianist, gave a recital in Jordan Hall on the evening of Tuesday, the 9th. The program was of uncommon interest and very well made, including the following:

Two pieces by Rameau; the Mozart Fantasie in C Minor; A Waltz, the G Minor Ballade, and a Nocturne of Chopin; the finale of the Symphonic Studies of Schumann.

Five "First Times"

The second half of the program included five compositions played for the first time in Boston. They were "Gymnopedie," No. 2, Eric Satie; two Preludes in B Minor and G Major, Rachmaninoff; Berceuse, Stravinsky; "Danse de Puck," "Et la Lune Descend sur le temple qui fut," "Les fées sont d'exquisses danseuses," "Feuilles Mortes," Debussy; two waltzes by Granados; "Evocation," Grovlez; "Recuerdos," Grovlez. A unique program, interpreted with unique art. One might have taken exception to Mr. Copeland's reading of the ballads, and of the finale of the Symphonic Studies. But here criticism came to a standstill. The performance of the Mozart music revealed the well-known fantasy in an astounding light. Nothing more romantic and impressive could have been imagined. The Nocturne of Chopin, played by Mr. Copeland, is not found in any of the printed editions of Chopin's nocturnes, and is very beautiful.

Satie's "Gymnopedie" as a remarkable piece. The music as well as the name is of Greek origin. The melody is chiseled in its simplicity of outline and monotony of rhythm. It is a difficult piece to play, because of its being so simple. The preludes of Rachmaninoff are in contrasting moods. The prelude in B Minor is dark and pessimistic in quality, and the one in G Major is a charming barcarolle. The Berceuse of Stravinsky is from the music to the ballet "L'Oiseau de Feu." In these pieces, in the music of Debussy, Mr. Copeland wrought his spell. The "Danse de Puck" is not heard until he plays it. Look at it on the printed page and try to capture its elusive humor, and then marvel when you hear the transformation, or the realization of the extravagant conception of the composer at the hands of Mr. Copeland. He was obliged to repeat this composition at once. All of his rare qualities as a pianist were in evidence, and at the last the audience sat still in its seats, evidently without the slightest intention of departing, until the pianist had played a number of encores.

A Calm Program

At the Boston Symphony concerts of the week Dr. Muck performed Rimsky-Korsakoff's "Antar" Symphony; a novelty in the shape of the Overture to the Walter Brunfels comic opera, "The Princess Brambilla," performed for the first time in Boston; a concerto of Handel for two wind choirs and strings; and Mendelssohn's Overture, "Calm Sea and Prosperous Voyage." The sea was no calmer than the program. It is Handel at his most conventional; Braunfels pulling himself up by Straussian bootstraps, and Mendelssohn uttering tiresome inanities. The nub of the program was the "Antar" Symphony, which is not Rimsky-Korsakoff's mature expression, but which, by reason of its gorgeous coloring, its expression of Oriental atmosphere and philosophy, its harmonic scheme of a richness and a dazzling brightness undreamed of in the philosophy of the German, opens up to the hearer a whole new world of music. The performances, as usual, were of excellent quality. The Handel Concerto gave the players of wind instruments a chance to display their virtuosity.

Heinrich Gebhard, pianist, gave this interesting program in Steinert Hall on Tuesday afternoon, Nov. 9:

Italian Concerto, Bach; "Poème des Montagnes," D'Indy; "Barentanz," No. IV, from "Esquisses," Op. 9, Bela Bartok; Nos. I, II and V, from "Au coin d'une ruelle sombre," Carl Engel; No. II from "Drei Klavierstücke," Op. II, Schönberg; "Wild Men's Dance," Leo Ornstein; Ballade in G Minor, Chopin; Waltz, Op. 42, Hungarian Rhapsody, No. 12, Liszt.

Certainly no one would accuse the pianist of conservatism, and, equally, it was evident that irrespective of his own tastes, Mr. Gebhard had decided that his audience had a right to hear whatever was at all worthy of notice in the piano literature of to-day, and form their own judgments of it. Mr. Gebhard in his interpretations displayed his admirable musicianship, his interest in the cause of that which is new and vital in art, his reverent, objective study of whatever he undertakes to interpret, but also his personal conviction in performance. In the playing of Mr. Gebhard there is an ideal balance of both of these factors, which Mr. Gebhard's audience was not slow to appreciate.

The Wild Element

The Bear's Dance of Bartok seemed to make an immediate impression. It was possibly very dissonant, wild, but it also was felt to have real humor. Carl Engel is a composer of peculiarly individual gifts, whose successive compositions, when written for the instrument, indicate a composer with something of his own to say, even on the piano. Schönberg's pieces puzzled the audience greatly. Of the "Wild Man's Dance" of Leo Ornstein it may be said—that it is wild.

Mr. Gebhard has now established himself in a front rank among the musicians of the city, for Mr. Gebhard is a musician as well as the player of an instrument, which does not invariably follow. His musical sense, his technical equipment, and his long experience of musical routine make him one of the most highly esteemed pianists in Boston.

OLIN DOWNES.

TWO RECITALS AT THE VON ENDE MUSIC SCHOOL

Charles Granville in Song Program and Mr. and Mrs. Vitek in Violin and Piano Music

In the series of faculty recitals at the Von Ende School of Music New York, Charles Norman Granville, the noted baritone, appeared on Friday evening, Nov. 12, assisted by Bruno Huhn at the piano.

Mr. Granville sang his program for an audience that filled the seating capacity of the school and also occupied all available standing room. He was in fine voice and gave of his best in a program that opened with Gluck's "O del mio dolce ardor," Jommelli's "Chi vuola la bella calandrina," and the aria "O Richard" from Gertry's now forgotten "Richard Coeur de Lion." Gluck's lovely aria is not the easiest thing to do at the beginning of a program, yet Mr. Granville managed to sing it admirably. In his German group he gave Franz's "Widmung" with real *Innigkeit* and Schumann's Aufträge" with great charm. His English group included Fay Foster's admirable song, "Sing a Song of Roses," sung with the composer at the piano; Kramer's "Allah," Spross's "The Wind" and "Lorraine," and the English folksong "O! No, John, No," arranged by Cecil Sharp. He also sang the familiar Massenet aria "Vision Fugitive."

Few baritones on the concert platform can boast of an upper register which compares with that possessed by this singer. His top notes are a treasured gift and he gave of them opulently in his performances on this occasion. Both in the lyric and dramatic numbers he voiced the mood and showed himself capable of real interpretative power. He was much applauded and added an extra at the close of the program. Mr. Huhn played the accompaniments in that musicianly manner for which he is so deservedly recognized.

A. W. K.

Chamber music of a character that invited most serious consideration was presented at the Von Ende School of Music on Nov. 5, when Anton Witek, the eminent concertmaster of the Boston Symphony Orchestra, and Vita Witek, pianist, both members of the School faculty, presented a program that included Beethoven's Sonata, Op. 2, Joachim's Romanza and "Alla Zingara," Novacek's Praeludium, Liszt's Etude de Concert, No. 2, and Rubinstein's Sonata, Op. 13.

The Joachim numbers constitute the middle and last movements of the Hungarian Concerto, considered by authorities to be the most difficult work written for the violin. Mr. Vitek played them with ravishing tone. The program throughout brought forth results of the highest artistic standard and merited the cordial recognition these distinguished artists received.

MME. HUDSON-ALEXANDER IN A NEW YORK RECITAL

Soprano Presents Ably a Cycle of Brahms's Songs and French, English and American Songs

A large audience attended the song recital of Caroline Hudson-Alexander at Æolian Hall, New York, last Monday afternoon and manifested considerable pleasure over the work of this soprano. She sang the following program:

"The Meeting" ("Rodelinda"); "O Sleep, Why Dost Thou Leave Me?"; "Allelujah," Handel; Mädchenlieder, "Dort in den Weiden" (Niederrheinisches Volkslied), "Ach, und du mein kühles Wasser!" (Serbisch), "Salome," "Uber die See," "Madchenfluch," Brahms; "Chanson Triste," Henri Duparc; "Extase," Henri Duparc; "Fantoches," Debussy; "Last Night I Heard the Nightingale," Mary Turner Salter; "The Charmer's Song," Liza Lehmann; "Tomorrow" (from "When Life's at the Dawn"), Harold V. Milligan; "Twickenham Ferry," Theophilus Marzials; 'Shepherd's Cradle Song," Arthur Somervell; "Awake, Dear Heart," H. J. Stewart.

Mme. Hudson-Alexander in excellent voice, impressed her hearers at once by her fluency, facility and grasp of style in the exceedingly difficult Handel numbers that opened the program. Especially successful in "O Sleep, Why Dost Thou Leave Me?" given with much smoothness of legato, she proved in the subsequent "Allelujah" that the most exacting Handelian roulades had no terrors for her. Nor was she out of her element in Brahms's "Mädchenlieder." These do not represent Brahms at his best, but the artist contrived to deliver them with proper appreciation of their content and due feeling for beauty of tonal effect. At the close of this group she gave as an encore Brahms's "Cradle Song."

Duparc's fine songs and Debussy's dainty "Fantoches" had sympathetic and delicately managed performances and the English and American numbers earned the soprano lively approval. She received many flowers during the afternoon.

Charles Albert Baker accompanied her ably.

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"An Art Which Has Power Combined with Aristocracy and Distinction is that of
EMILIO de GOGORZA"
W. J Henderson—New York Sun, Nov. 9, 1915

MR. de GOGORZA'S NEW YORK RECITAL ON NOVEMBER 8th AGAIN DEMONSTRATED HIS RARE ARTISTRY, RICH VOICE, POLISHED DICTION.

Pierre V. Key, New York World, Nov. 9, 1915:
New York hears numerous baritones in the course of a concert season, yet very few who are vocally or artistically the equals of Emilio de Gogorza. * * * Mr. de Gogorza sang with sympathy, perfect diction and the keenest sense of understanding.

Henry T. Finck, New York Evening Post, Nov. 9, 1915:
The true art of singing is rarely exemplified more fully than it was yesterday by Emilio de Gogorza * * * he sang as few singers can sing * * * the final group by d'Indy, Debussy and Ropartz, was sung with superlative art.

Richard Aldrich, New York Times, Nov. 9, 1915:
Mr. de Gogorza's noble baritone is a voice of power, fine richness of color and quality, capable of varied expression and dramatic nuance, and governed by the finest technical skill. His intense musical personality, his assimilation of different styles found exemplification in the program and his performance of it. * * * The air of Thoas from Gluck's "Iphigenie en Tauride" he sang with noble breadth and dignity, truly in the grand manner, and there was a peculiar point and aptness of expression in his interpretation of Monsigny's air "Le Deserteur."

W. J. Henderson, New York Sun, Nov. 9, 1915:
Mr. de Gogorza is one of the most accomplished artists of the concert platform, a singer who has voice, technic and temperament, and whose interpretations are made eloquent by a poetic insight as they are admirable by fastidious taste.

H. E. Krehbiel, New York Tribune, Nov. 9, 1915:
Few of our men singers can sing so well from a technical point of view; none of them is more interesting. * * * Neither these songs (three new songs by Granados), nor the settings of Tagore's lines made by Carpenter, could have been better sung than they were by Mr. de Gogorza. They are specimens of high art and high art was employed in their interpretation, especially eloquent diction, distinct enunciation and appealing timbre. These were the virtues of great distinction which marked all of Mr. de Gogorza's singing.

New York Herald, Nov. 9, 1915:
One of the most satisfying song recitals so far this season. * * * Mr. de Gogorza is one of the few baritones capable of singing songs artistically and with fine vocal finish. * * * His is an organ that produces a beautiful, smooth tone.

MR. de GOGORZA Will Tour the Entire United States This Season

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OPEN NEW HOME OF MALKIN SCHOOL

Members of Faculty Perform Program at Inaugural—Story of Founder's Ideals

The formal opening of the new building of the Malkin Music School of New York City, Manfred Malkin, director, took place on Sunday afternoon, Nov. 14. In addition to a presentation of the ideals of its founder by Prof. William A. Crane, principal of one of the city high schools, a splendid program was performed by members of the Malkin faculty.

The rooms of the school were filled with invited guests and there was much enjoyment in the interesting program that was heard. In an introductory talk Professor Crane spoke at length on what Director Malkin is working for with his institution, of the amount of energy and serious thought which he has already put into his undertaking and of his plans for the future. Much applause followed the conclusion of the address.

In the musical program were heard the Belgian violinist, Alfred Megerlin, a recent addition to the faculty, who distinguished himself in Wieniawski's A Major Polonaise and the Wilhelmj version of the "Meistersinger" Prize Song. Paolo Martucci was heard in his father's Scherzo and a Handel Musette, Herman Wasserman in Godowsky's "Walzermasken" and the G Flat Chopin Study in the Godowsky setting, both of them proving to be pianists of great skill. The playing of Joseph Malkin, the 'cellist, who chose Boëllman's Symphonic Variations as his offering, was much admired, superlative artistry being demonstrated in this composition. Mme. Elise Kutscherra, soprano, made an excellent impression in "*Elizabeth's* Prayer" from "Tannhäuser" and songs by Saint-Saëns and Dessauer, being applauded to the echo.

Although not announced on the program, Director Malkin, at the request of a large number in the audience, also appeared and won the unanimous approval of his hearers for his admirable performance. A. W. K.

SAINT-SAËNS

W. B. Chase in the N. Y. Evening Sun

Just twenty years ago, "Samson et Dalila" played a one-night stand for Grau at the great house on Broadway. Oscar Hammerstein revived it six times in his second independent season, now seven years back, and twice again in the Manhattan's final winter. Gatti's production will be, as far as full stage form goes, only the tenth time.

But meanwhile, Saint-Saëns himself has been more than once in America. He came, saw and conquered at Carnegie Hall on Nov. 3, 1906, when as a septuagenarian he played piano in his "Allegro Appassionata" and "Wedding Cake Waltz," while Walter Damrosch conducted "Le Rouet d'Omphale." Only Russian Rubinstein and Tschaikowsky, German Strauss, Italian Mascagni or English Elgar ever stirred the local pool as the great Frenchman did then.

Saint-Saëns, friend of Dumas, Turgenieff and Meissonier, was already a public character in Paris when little old New York revolved around the Park Theater and Palmo's in City Hall Square. He was playing in Paris when Arditi came to the Astor Place or Academy from Havana, and Salvatore Patti from Italy by way of Spain. He was organist at La Madeleine when Jenny Lind was married to Otto Goldschmidt in Boston, and he was widely known abroad when Adelina Patti was a new world sensation from Yonkers in 1859.

Author of delightful essays ranging from verses on the Canary Isles to disquisitions on "Writer's Cramp," this man as composer ranks first of his countrymen after Bizet. At Wagner's home in the early '70s, he played from manuscript (orchestra) hieroglyphics the first scattered harmonies of "Siegfried." Wagner and Liszt looked on in dumb wonder. And Hans von Buelow said afterward that, except for those two men, Saint-Saëns was the greatest musician alive. He is still living, and he stands alone to-day.

Schumann-Heink in Philadelphia Recital

PHILADELPHIA, Nov. 14.—Ernestine Schumann-Heink gave a recital in Philadelphia on Nov. 19, which strengthened the hold which the beloved contralto has upon the affections of the city's music lovers.

Mme. POVLA FRISCH
TRIUMPHS
AT HER INITIAL NEW YORK RECITAL

An American Audience Is Charmed by Noted Soprano's Rare Art, as Have Been Concert Goers in London, Paris and Berlin

Excerpts from criticisms of the New York press.

"Substituting accomplishment for effect, however, one finds her quite an extraordinary artist. To the credit of yesterday's audience at Aeolian Hall be it said that they showed a sincere appreciation of the singer's interpretative art, an appreciation that was more than friendly. . . . To those who enjoy a subtle and delicate art backed by thorough conviction and sincerity, Povla Frisch may be unhesitatingly recommended."—Sigmund Spaeth in *New York Evening Mail.*

"Mme. Povla Frisch introduced herself very agreeably to an audience of discriminating hearers at Aeolian Hall at a song recital yesterday afternoon. She is a soprano of Danish birth and French training, her voice not remarkable in any way, but pleasant in quality and thoroughly obedient to fine taste, instinct and knowledge; breath control excellent; registers admirably equalized; attack impeccable and phrasing finished. Altogether a singer whom it will be a pleasure for other audiences to welcome as promptly and cordially as that of yesterday welcomed her."—*New York Tribune.*

"The audience applauded enthusiastically when she sang Borodine's 'La Reine de la Mer' and there were shouts of 'Bravo!' Mme. Frisch has the power to move people, to make the listener forget the voice, the vocal method; in fact, all but the song. Without doubt she has temperament and a quality which makes one feel the intensity of her personality."—*New York Herald.*

"She showed herself a well trained and intelligent musician in all her work, with good style and voice that was of excellent quality, especially in the middle range."—*New York Times.*

"She has a picturesque personality and much grace in singing particularly in songs of the lighter sort. Her rendition of Gounod's 'Chanson du Printemps' and Chausson's 'Les Papillons' was truly delightful."—*New York Evening Telegram.*

"Striking in appearance, Mme. Frisch also is quite unusual as a singer. Hers is a voice of agreeable timbre, though distinctly more pleasing in mezzo voce than when subjected to dynamic stress—a voice of light texture that lends itself better to expressing delicate sentiment than robust emotions."—*New York Press.*

MME. FRISCH is already engaged for appearances with the following organizations: 20th Century Club, Buffalo; Friday Morning Musicales, Detroit; Apollo Club, Minneapolis; Cecelia Society, Boston; Peabody Institute, Baltimore; Music Club, Hartford; Oberlin Conservatory, Oberlin, O., and Chromatic Club, Buffalo; in addition to public recitals in New York, Boston, Chicago, and Norwich, Ct.

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HEGEDÜS, HUNGARIAN VIOLINIST, IN DEBUT

Newcomer Has a Cordial Reception at First Hearing

Ferencz Hegedüs, the Hungarian violinist, who made his New York début in a recital at Æolian Hall last Tuesday evening, comes to America armed with much generous European indorsement. The London critics exhausted their vocabularies of praise in his behalf and in Munich, Berlin and other Continental strongholds of musical discrimination he garnered a rich harvest of laudatory notices. His good report preceded him here and insured him ample and serious consideration whenever he might elect to reveal his powers. Hence his audience on Tuesday was large and properly representative. That his hearers obtained reasonable pleasure from what he had to offer must be assumed from the cordial applause wherewith they were pleased to welcome his efforts.

He presented a program which, if rather too long, stamped him as a person with whom the musical worth of what he essays takes invariable precedence over the ideal of shallow virtuosity for its own glittering sake. It consisted of the César Franck Sonata, Tartini's D Minor Concerto, Beethoven's Sonata in D, Op. 12, and a group of short pieces by Martini, Boccherini, Richard Strauss and his teacher, Hubay. In the performance of these was no tendency to indulge in feats of superficiality. Mr. Hegedüs discharges his duties with patent and unfailing seriousness of musical purpose.

Gypsy blood is said to flow in Mr. Hegedüs's veins, though, in truth, his playing is not at all suggestive of a gypsy origin. It lacks the mercurial temperament, the animation, untamed spirit and facile transitions of mood that one habitually associates with musicians of that race. Its characteristic features are, instead, a phlegmatic reserve and a persistent emotional repression save when the violinist gives way to a sort of uncouth vigor, which shows itself in a coarsening of his tone. For the rest this tone is generally thin and devoid of color, though Mr. Hegedüs owns a superb instrument. His technical equipment is adequate, if not extraordinary, but last Tuesday his intonation left things to be desired.

His singularly unimpressive rendering of the Franck Sonata may be ascribed in part to an easily accountable nervousness. Yet this work should, under any circumstances, disclose in greater or lesser degree whether a violinist bears in him the basic elements of imagination and poetic resource. It did not prove this of the newcomer. Nor, for that matter, did the later numbers, though he played the cadenza of the Tartini Concerto creditably. In Beethoven's Sonata as well as the shorter pieces there was too much of an inclination to overdo the device of portamento.

The accompanist, Francis Moore, did his share in the two sonatas notably well. H. F. P.

LAWRASON STUDIO MUSICALE

Anna Fitziu and Mrs. Crume in Program Heard by Notables

With Senora Sparkes, Rita Fornia and other musical notables among the auditors, the musicale in the New York studio of Arthur L. Lawrason on Nov. 14 was of import in that it gave a discriminating audience an opportunity to observe the good work which Mr. Lawrason had done and is doing in the training of prominent singers. The vocal artists were Anna Fitziu, soprano, and Mrs. Frances Morton-Crume, contralto. In addition, Robert Braine, a pianist still in his 'teens, played Mrs. Crume's accompaniments and gave some effective solos.

Many of those who heard Miss Fitziu must have been added to the ranks of those who believe that this American singer is bound to create a sensation in her native land. On this afternoon she displayed a rich soprano, capable of much warmth of feeling, and a full volume which should make her tones carry well in the biggest of opera houses. As for her good looks—well, if it were not for her undeniable vocal gifts, Miss Fitziu might suffer the distraction of a famous prima donna who once complained that the critics paid so much attention to her beauty that they forgot to mention her singing. On this occasion Miss Fitziu offered a "Thaïs" aria, a group including Massenet's "Ouvre tes yeux bleus," and an English song, "One Little Word." Carlos Salzédo, the noted harpist, showed his skill as a piano accompanist in Miss Fitziu's support

The performances of Mrs. Crume manifested not only her own excellent vocal and mental equipment, but the intelligent handling of this material in the training of Mr. Lawrason. Her resonant contralto was heard to the best advantage in Salter's "Cry of Rachel." She also offered an applauded group of songs. K. S. C.

MURATORE FOILED U-BOAT DESIGNS

Tenor and Cavalieri Sent Their Belongings Here in Various Ships

Lina Cavalieri, the operatic soprano, and her husband, Lucien Muratore, the tenor, arrived in New York on Nov. 12 from Naples on the Fabre liner Patria. Mme. Cavalieri said that she had sung at a number of concerts organized in Italy for the benefit of wounded soldiers and had assisted in Red Cross work. Mme. Cavalieri had to hurry with her husband to catch a train to Chicago, where both are engaged to sing with the Chicago Grand Opera Company.

In Chicago it was learned that Muratore is somewhat of a strategist in trying to outwit the god of war. The costumes of the tenor and his wife arrived Nov. 13 on the Espagne, and some time next week their personal baggage and Cavalieri's jewels, heavily insured, are expected on another liner. Muratore said the idea of utilizing various ships was to provide as much as possible against personal danger and losses of their effects.

After six months' fighting in the trenches with the French army, Mr. Muratore was honorably discharged from military service. He stated that he was proud to have "done his bit" for his country.

When he was in the Vosges campaign, Mr. Muratore used to have two days in the week for rest and recreation. These two days he generally passed at the Saint Die Hospital, where over 300 wounded were recuperating. Mr. Muratore sang for the soldiers there, and all the wounded men, doctors and officials sang with him the "Marseillaise." One day there was a special concert at which his General was present. At the moment while they were singing the "Marseillaise" the cannonading from the German trenches was directed at the hospital, providing a *staccato* accompaniment to the singing. Instead of stopping, everyone continued singing the "Marseillaise" standing, and in the position of a salute. The shells fell a few yards from the hospital.

Mr. Muratore makes his first appearance of the Chicago Opera season in "Werther" on Nov. 18.

Jules Falk in New York Concert

Jules Falk, the popular young American violinist, who has been appearing in concerts throughout the country the last few seasons, was one of the soloists on Sunday, Nov. 14, at a concert given by the Yale Club in its new building. He played with considerable success pieces by Francoeur, Milandre, Tschaikowsky, Arensky and Popper-Halir.

Other artists in the same concert were Clifford Cairns, Olive Kline, Lambert Murphy and Margaret Keyes, all of whom contributed to a finely balanced and artistically presented program.

At Wilson College, Chambersburg, Pa., the fourteenth organ recital by Dr. Orlando A. Mansfield, professor of music at Wilson College, was given on Monday, Nov. 29.



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Conductor William R. Chapman was in Bangor, Me., on Monday evening, Nov. 8, and directed the festival chorus in rehearsal.

* * *

The Narrangansett Choral Society at Peace Dale, R. I., Dr. Jules Jordan, director, has decided to give Haydn's "Creation" at its first concert.

* * *

A scholarship offered by John J. Blackmore, pianist, of Seattle, was won by Russel Kohne, a boy of twelve and a pupil of Mrs. Anna Stewart.

* * *

De Witt Coutts Garretson, organist, gave a splendid recital in the First Presbyterian Church of Ilion, N. Y., on Nov. 8. Mr. Garretson hails from Utica.

* * *

Emma Thursby, the New York vocal teacher, has been receiving much attention at the Panama-Pacific Exposition and in San Francisco society circles.

* * *

Mischa Elman will play at the first Sunday night concert of the Metropolitan Opera Company on Nov. 21. Anna Case and Paul Althouse will also appear.

* * *

Grace Bonner Williams, soprano, has been engaged by the Handel and Haydn Society of Boston, to sing at its midwinter concert in Symphony Hall on Feb. 27, 1916.

* * *

George Copeland has been engaged to play at the third in the series of the Copley-Plaza Morning Musicales at the Copley-Plaza Hotel, Boston, on Monday, Nov. 22.

* * *

Alexander Brochocki, a young Scranton pianist, is in New York studying under the patronage of Paderewski. He is a pupil of Alfred Pennington, the organist.

* * *

Paul Allen Beymer's tenth organ recital in Trinity Church, Houghton, Mich., offered a program of works by Becker, James Rogers, Grieg, Buck, Wilkes and Massenet.

* * *

George A. Burdett, organist at the Harvard Church, Brookline, Mass., for the last few years, has resigned. Harris S. Shaw has been chosen to succeed Mr. Burdett.

* * *

James Reistrup, pianist, gave a recital at the Public Library, Sioux City, Iowa, on Nov. 2. His program included works of Beethoven, Bach, Chopin, Liszt and Debussy.

* * *

The English Opera Company, headed by Joseph Sheehan, presented "The Bohemian Girl" to a packed house in Bartlesville, Okla., on Nov. 2. It was well sung and acted.

* * *

Orville K. Maynard, Jr., has been elected organist of the First Presbyterian Church of Pueblo, Col., to take the place of Charles H. Marsh, who has recently gone to Los Angeles, Cal.

* * *

In a recent Providence concert by Fairman's Orchestra the Swedish Male Choirous Verdandi was the feature. This organization, under the direction of Oscar Ekelberg, sang with much spirit.

* * *

The Bohumir Kyrl Concert Company recently gave an enjoyable program at the Centennial Auditorium, Pueblo, Col. Alice Dugan made her début, sharing with Marie Kyrl the honors of the evening.

* * *

At a recent meeting of the Theater Club in the Hotel Astor, New York, Lillian Heyward, the soprano, scored decisively with two Puccini arias. Her encore was Lohr's "Where My Caravan Has Rested."

* * *

A committee appointed by the Belfast (Me.) Musical Society to nominate officers for the coming year of the Festival Chorus is composed of Charlotte W. Colburn, Mrs. Elon B. Gilchrist and Elbridge S. Pitcher.

The Heizer Music School of Sioux City, Iowa, is now established in its new location. This home includes attractive studios and an orchestra room. Forty members have entered the orchestra for this year's work.

* * *

Mrs. Sara Flachshaar made her début before Sioux City's musical fraternity in a song recital at the Unity Church on Nov. 1. She was assisted by Albert Morgan, pianist, who gave several piano numbers and accompanied the singer.

* * *

Carolina White, formerly of the Chicago Grand Opera Company, was a recent vaudeville star at the Orpheum in San Francisco, singing an aria from Meyerbeer's "Robert le Diable," a Leoncavallo serenade, "Mother Machree" and other numbers.

* * *

A musical and literary entertainment was given at the Catholic Union Thursday evening. The entertainers were the members of the Albany Quartet—Edgar S. Van Olinda, Thomas G. Kenney, Edward L. Kellogg and Otto R. Mende and Joseph F. Dwyer.

* * *

The Knights of Columbus of Bartlesville, Okla., celebrated Columbus Day with a program given by Oscar Kerwin, Eva Loriaux, Marie Starkey, Eleanor Smith, Alleyne Crawford, Helen Brannon, Katherine and Marguerite Gavin and Lloyd B. Curtis.

* * *

Lucy K. Cole, for many years supervisor of music in the public schools of Seattle, Wash., has opened a studio for instruction in Solfege, sight-reading and singing. Cecil Teague, late of New York, has also opened a studio in Seattle for the same work.

* * *

The choral society of the Mathewson Street M. E. Church of Providence, R. I., gave a pleasing production of Gaul's "The Holy City" recently under the direction of James King. Lionel P. Storr was especially engaged for the baritone part and sang it well.

* * *

Virginia Wainwright, pianist, played in recital before a large audience of Boston society people at the Hotel Tuileries on Wednesday afternoon, Nov. 10. Miss Wainwright was assisted by Hazel Henry, soprano, formerly of the Namur Opera Company of Belgium.

* * *

Bach's cantata, "God's Own Time Is the Best," was sung at St. Michael and All Angels' Protestant Episcopal Churches, Baltimore, on Sunday evening, Nov. 14. The soloists were Dr. Merril B. Hopkinson, baritone; Irving Campbel, tenor, and Gervan Storrs, soprano.

* * *

William E. Zeuch has accepted the position of organist at Oak Park First Congregational Church, succeeding Carl D. Kinsey, who recently accepted the managership of the Chicago Musical College. Mr. Zeuch leaves the Second Church of Christ, Scientist, Chicago.

* * *

The illustrated opera lectures given by Louise Van Ogle, Seattle, Wash., are interesting large numbers of music-lovers. "Le Jongleur de Notre Dame," by Massenet, and "Ivan the Terrible," by Korsakow, with Sofie Hammer, soprano, were artistically presented last week.

* * *

One of the most beautiful voices developed in the youngest generation of California singers is that of Fernanda Pratt, contralto, who has gone to New York for study and experience in the larger field. On the way East she stopped to sing at the artists' series in Salt Lake City.

* * *

A musicale was given recently at St. Peter's Parish house, Albany, under the direction of the Boy Scout troop of the parish in charge of William W. Benson. Those who contributed to the entertainment were Mr. and Mrs. Leo K. Fox, Edgar S. Van Olinda, and Mrs. Peter Schmidt.

* * *

An attractive musical program was given on Nov. 1 in McClintock Memorial Chapel, Sioux City, Iowa, by Margaret Mackay and Frances Reed, sopranos; Ruth Blackman, pianist; Mrs. L. R. Tripp, violinist; C. P. Mauler, baritone; Fritz Borman, 'cellist, and John Hainer, accompanist.

* * *

The Rice String Quartet gave a concert recently in the free lyceum course of the First Methodist Church, Schenectady, N. Y. The quartet comprises Edward A. Rice and Alfred Weinberg, violinists. John C. Borden, viola, and Edward Sands, 'cellist. Carl H. Ossenfort, tenor, was soloist.

* * *

Martha Atwood-Baker, the Boston soprano, sang before the Women's Association of Danvers, Mass., at Peabody Institute on Nov. 2. Mrs. Baker was the assisting vocalist to the Adelphi Male Quartet, who gave the bulk of the program. Anna Howe Huntting, 'cellist, was also heard in solos.

* * *

Miss A. M. Wentz gave a successful organ recital on Nov. 8, in the Narbeth (Pa.), Presbyterian Church. Miss Wentz, who is a student of the Kinder Organ School, was assisted by Ethel Niethammer, soprano. This was the organist's third recital in two years before Narbeth audiences.

* * *

Bertha Barnes, mezzo-contralto, sang before the Professional Women's Club of Boston at its meeting held with Mrs. Guy Currier, ex-president of the club, on Tuesday afternoon, Nov. 9. Miss Barnes sang delightfully groups of songs by Gilberté, Del Riego and Worrell, with Edna Siedhoff as accompanist.

* * *

James Westley White, basso-cantante, of Boston, gave a recital in Memorial Hall, Winston-Salem, N. C., on Nov. 6. He sang capably the Prologue from "Pagliacci" and songs by Reger, Strauss, Woodman, Homer and others. Mr. White was assisted by Emilie Rose Knox, violinist, and Rosa Dean, accompanist.

* * *

The Kinder Organ School of Philadelphia gave its first students' recital at Estey Hall recently, under the direction of Ralph Kinder, Homer F. Rebert, organist of St. Stephen's Reformed Church, Lancaster, Pa., and Henry F. Seibert, organist of Trinity Lutheran Church, Reading, were the participants.

* * *

The quartet choir of Linwood Boulevard Christian Church, Kansas City, Mo., was heard in an enjoyable musical service on Nov. 7. The quartet is constituted as follows: Mrs. Lotta Garrison Hickman, soprano; Mrs. Leslie Baird, contralto and director; George Deane, tenor, and Joseph A. Farrell, basso. George Forsee is the organist.

* * *

Harold Land, baritone, assists the Yonkers Ensemble Club, of which Edward Mayerhofer is director, as soloist of its concert at the Amakassin Club, Saturday evening, Nov. 20, singing selections by Hugo Wolf, Richard Strauss, Edward Elgar, William G. Hammond and Hilton Turvey. This is Mr. Land's third engagement with this organization.

* * *

Conductor John T. Watkins has been having a mixed chorus of several hundred voices singing in special revival meetings in Elm Park Church, Scranton, Pa. He is being assisted by Harold Briggs, organist, and a quartet composed of Mrs. Helen Newett Evans, soprano; Philip H. Warren, basso; Tom Beynon, tenor, and Mrs. Edith Morrow, contralto.

* * *

Mrs. Asa Wynkoop recently gave the second of a series of lecture-recitals on the Wagnerian dramas Thursday evening before the music section of the fine arts department of the Woman's Club, Albany. Her talk was on "Tannhäuser" and her dramatic readings from the opera were accompanied by the musical interpretation at the piano by Marguerite Heisler.

* * *

Gertrude Anderson, contralto, and Robert E. Wood, baritone, were the soloists at a concert given at Winchendon, Mass., on Nov. 5, under the auspices of the Woman's Club. Miss Anderson's group of songs by American composers included Cadman's "O Moon Upon the Water," MacDowell's "Thy Beaming Eyes" and "The Bird of the Wilderness," by Edward Horsman.

* * *

The Schubert Club of Providence, of which Miss Cull is president, discussed "The Transition to the Romantic Style" at its most recent meeting. Under the philanthropic department of the Chopin Club of the same city Mrs. C. L. Harris, (president), a program was given at the Home for Aged Colored Women by Minnie Cameron, violinist; Marian Hall, soprano, and Margaret A. Gardner and Ethel L. Thornton, pianists.

* * *

A feature of the lecture course to be given in various Colorado cities under auspices of the University of Colorado at Boulder will be the concerts by four of the teachers in the School of Fine Arts in the Colorado State Normal School at Gunnison. The personnel of the quartet is as follows: F. George Damson, violinist; Gilbert Davis Brillhart, pianist; Olive E. Olander, reader, and Eva Alberta Rogers, soprano. The concert tour will take place in March.

* * *

At the anniversary services of Sherbourne Street Methodist Church, Toronto, Can., on Nov. 7, the choir adhered to its reputation as one of the best in a city noted for its fine choirs. The principal solo parts were taken by George Dixon, tenor, whose rich and flexible voice showed to fine advantage in the solo parts of Woodward's anthem, "Behold, the Days Come." The organ numbers were from the works of French and American composers. The choir is under the direction of George D. Atkinson.

* * *

At the first meeting of the second season of the Music Club of Worcester, Mass., on Nov. 9, Dorothy McTaggart Miller, contralto, was the assisting artist. The program included numbers presented by Esther Jencks, Helen L. Sweet, William Sargent and Leander R. Howe. The honorary board of the club is: Mrs. Emma Pratt, Mrs. Charles Prentice, Mrs. Homer Sargent, Mary Starr, Mrs. Samuel E. Winslow, Mrs. S. B. Woodward, Arthur A. Bassett, Rev. Austin S. Garver, William Howard, Walter S. Knowles, Albert F. Simmons.

* * *

Jarvis Street Baptist Church, of Toronto, Can., was crowded on Nov. 10 for a performance of Haydn's "Creation" given by a choir of 140 voices, under the conductorship of Dr. Edward Broome. J. E. F. Martin, of Montreal, was at the organ and the soloists were Winnifred Henderson, soprano; Gladstone Brown, tenor, and Arthur Browne, baritone. Before the oratorio, the choir sang "Evening Hymn to the Trinity," by Mark Andrews, and Dr. Broome's own composition, "God That Madest Earth and Heaven." Mr. Martin played "The Brook," by Gaston Dethier.

* * *

Harriet Sterling Hemenway, contralto, and Lyman Hemenway, tenor, gave a joint song recital at the Washington Street Church, Beverly, Mass., on Nov. 11. Mr. and Mrs. Hemenway were assisted by Marion Moorehouse, 'cello, and Lucy Abbot Chase at the piano. Mrs. Hemenway's singing of the "Samson and Delilah" aria, "My Heart at thy Sweet Voice," and the Bach-Gounod "Ave Maria" with the 'cello obbligato of Miss Moorehouse, were prominent features on the program, as was also the duet, "Ai Nostri Monti," Verdi, which was most effectively sung by Mr. and Mrs. Hemenway.

* * *

At the "Ladies' Night" given by the Men's Club at the North Avenue Presbyterian Church, New Rochelle, N. Y., on Thursday evening, Nov. 11, the program was given by Elise Macclanahan, soprano; Brooks Morris, violinist; Mahlon C. Elmendorf, reader, and George L. McMillan, pianist. Miss Macclanahan made a fine impression in songs by Sinding, Wolf, Horn, Rogers, Reichardt and Leroux, her voice being one of much beauty, handled with taste. She is a pupil of Adelaide Gescheidt. Mr. Brooks, a Spiering pupil, won favor in works by Wieniawski, Brahms and Massenet. As accompanist Mr. McMillan distinguished himself through his musicianly playing.

* * *

The Washington (D. C.) College of Music gave its first public concert of the season Nov. 12. The initial appearance of the orchestra of the college attracted special attention. This is under the direction of Prof. C. E. Christiani, who has gathered together fifteen violinists, fourteen second violinists, one viola, a flautist, 'cellist, cornetist and drummer. Alma Thomas gave a pleasing rendition of the Berceuse from "Jocelyn" (Godard) and Walter Sorrell was heard to advantage in "Young Werner's Parting Song" (Nessler). George D. Thompson played the Twelfth Rhapsodie (Liszt) with finish and spirit. The Concerto No. 1 of de Beriot, by Harry King, and the third movement of the G Minor Concerto of Saint-Saëns, by Isabel Gladding, were warmly received. Those who accompanied at the piano were Frank Norris Jones, Bessie Marks, Marion Miller, Maud Dunlop, Effie Drexillius and R. B. Dunlap.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Aab, Edith.—Hartford, Conn., Dec. 12.

Alcock, Merle.—New York City, Dec. 17, 19.

Allen, Leonora.—Minneapolis, Dec. 5.

Althouse, Paul.—Dayton, Ohio, Nov. 24; Lancaster, Pa., Nov. 29.

Baker, Martha Atwood.—Boston, Nov. 23; Rockport, Mass., Nov. 25; Boston, Dec. 2; Brookline, Mass., Dec. 5; Gloucester, Mass., Dec. 9; Hyde Park, Mass., Dec. 15; Malden, Mass., Feb. 7.

Bauer-Casals—Joint recital, Æolian Hall, New York, Nov. 20.

Barstow, Vera.—New York, Æolian Hall, Nov. 20.

Biggs, Richard Keyes.—Brooklyn (Boys' High School), Nov. 28, Dec. 5, 12.

Bispham, David.—Fargo, N. D., Nov. 22; Mason City, Iowa, Nov. 24; Des Moines, Iowa, Nov. 25; Ottumwa, Ia., Nov. 26; Nebraska City, Neb., Nov. 27; Omaha, Nov. 29; Georgetown, Ky., Dec. 1; Montevallo, Ala., Dec. 4; Athens, Ga., Dec. 6; Birmingham, Ala., Dec. 7; Atlanta, Ga., Dec. 9; Macon, Ga., Dec. 10; Milledgeville, Ga., Dec. 11.

Boshko, Victoria and Nathalie.—New York, Nov. 23; New Rochelle, N. Y., Nov. 26.

Botters, Mme. Lida.—Boston, Dec. 17.

Cadman, Charles Wakefield.—New York City, N. Y., Nov. 22; Boston, Mass., Nov. 26; New York City, N. Y., Nov. 30; Providence, R. I., Dec. 1; Zanesville, Ohio, Dec. 3; Pontiac, Mich., Dec. 4, 5; Benton Harbor, Mich., Dec. 6; Muncie, Ind., Dec. 8; Wichita, Kan., Dec. 10; Denver, Col., Dec. 14.

Campbell, John.—Chicago (Apollo Club), Messiah, two performances, Dec. 23 and 27.

Carl, Dr. William C.—Organ concerts at First Presbyterian Church, Fifth Avenue and Twelfth Street, Monday evenings, Nov. 22 and 29; Dec. 6.

Caslova, Marie.—Lafayette, Ind., Nov. 22; Urbana, Ill., Nov. 23; Jacksonville, Ill., Nov. 24; Columbia, Mo., Nov. 26; Hannibal, Mo., Nov. 27; New York (Æolian Hall), Dec. 15; New Bedford, Mass., Dec. 22.

Case, Anna.—Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; Buffalo, Dec. 15; Dayton, Ohio, Dec. 17.

Cheatham, Kitty.—Brooklyn, N. Y., Academy of Music, Nov. 20; Philadelphia, Witherspoon Hall, Nov. 22.

Chilson-Ohrman, Mme.—Holland, Mich., Nov. 22; Nashville, Tenn., Dec. 3; Chicago, Dec. 6.

Christie, Winifred.—New York (Æolian Hall), Nov. 22.

Clark, Charles W.—Marshalltown, Iowa, Nov. 25.

Coman, Kathleen.—Fargo, N. D., Nov. 22; Mason City, Iowa, Nov. 24; Des Moines, Iowa, Nov. 25; Ottumwa, Ia., Nov. 26; Nebraska City, Nov. 27; Omaha, Nov. 29; Georgetown, Ky., Dec. 1; Montevallo, Ala., Dec. 4; Athens, Ga., Dec. 6; Birmingham, Ala., Dec. 7; Atlanta, Ga., Dec. 9; Macon, Ga., Dec. 10; Milledgeville, Ga., Dec. 11.

Connell, Horatio.—Princeton University, Dec. 3; Dobbs Ferry, N. Y., Dec. 9; Yale University, Dec. 13; Harvard University, Dec. 16.

Copeland, George.—New York City, Nov. 21; Boston, Nov. 22; Brooklyn, N. Y., Nov. 28; New York (Æolian Hall), Nov. 24 and Dec. 8.

Cornell, Louis.—New York (Æolian Hall), Nov. 29.

Cox, Calvin.—New York City, Nov. 21; Brooklyn, N. Y., Nov. 28; New York, Dec. 1; Chicago, Dec. 7; Yankton, S. D., Dec. 14.

Craft, Marcella.—Boston, Nov. 22; New York, Nov. 28; Boston, Nov. 29; Pittsburgh, Dec. 1; Sewickley, Pa., Dec. 2; Dubuque, Ia., Jan. 1; New Haven, Conn., Jan. 11; New York, Jan. 13, 14; Detroit, Jan. 21; Newark, N. J., Jan. 26.

Culp, Julia.—New York (Æolian Hall), Nov. 28.

Czerwonky, Richard.—St. Paul, Dec. 16; Minneapolis, Dec. 17.

Dadmun, Royal.—Dec. 1, Newark, N. J.; Dec. 6, Youngstown, Ohio; Dec. 8, Mansfield, Ohio; Dec. 10, Erie, Pa.

Decreus, Camille.—New York (Æolian Hall), Nov. 30.

Destinn, Emmy.—Kansas City, Mo., Nov. 12.

De Moss, Mary Hissem.—Montclair, N. J., Nov. 30.

Dilling, Mildred.—Philadelphia, Nov. 22.

Dobson, Tom.—New York, Dec. 9.

Dunlap, Marguerite.—New York, Dec. 18.

Dufau, Jenny.—Hendersonville, N. C., Dec. 1; Hollins, Va., Dec. 3; Sweetbriar, Va., Dec. 4; New York City (Æolian Hall), Dec. 10; Detroit, Mich., Dec. 14; Chicago, Ill., Dec. 16, 26.

Ellerman, Amy.—Brooklyn, Nov. 28; New York, Dec. 1; Chicago, Dec. 7; Yankton, S. D., Dec. 14.

Ewell, Lois.—New York (Æolian Hall), Nov. 25.

Ferguson, Bernard.—Gloucester, Mass., Dec. 5; Boston, Dec. 6; W. Roxbury, Mass., Dec. 9; Boston, Dec. 16; Brockton, Mass., Jan. 10; Boston, Feb. 27.

Flint, Willard,—Chicago, Dec. 17, 27.

Friedberg, Carl.—Chicago, Ill., Nov. 21, 28; Appleton, Wis., Nov. 30; St. Louis, Mo., Dec. 3 and 4; Lincoln, Neb., Dec. 7; Washington, D. C., Dec. 10.

Fremstad, Olive.—St. Paul, Dec. 30; Minneapolis, Dec. 31.

Frisch, Mme. Povla.—New York, Dec. 2 and 5; Norwich, Conn., Dec. 7; Boston, Dec. 15; Boston, Feb. 17.

Gabrilowitsch, Ossip.—New York (Æolian Hall), Dec. 11, 28; St. Paul, Dec. 2; Minneapolis, Dec. 3.

Gebhard, Heinrich.—Boston, Dec. 9; Newport, Dec. 9; St. Louis, Dec. 17, 18.

Gideon, Henry.—Boston, Dec. 14; Boston, Nov. 23, 30; Manchester, N. H., Dec. 1; Boston, Dec. 7; Dedham, Mass., Dec. 8; Brunswick, Me., Dec. 9; Boston, Dec. 14; Southbridge, Mass., Dec. 17; Brooklyn, Dec. 20; Boston, Dec. 21.

Glenn, Wilfred.—Bloomfield, N. J., Nov. 29; Pittsburgh, Dec. 30.

Grainger, Percy.—New York (Carnegie Hall), Nov. 20.

Green, Marion.—St. Louis, Nov. 26; Milwaukee, Nov. 30; Chicago, Dec. 2; Bridgeport, Conn., Dec. 7; Chicago, Dec. 9; Goshen, Ind., Dec. 10; Boston, Dec. 14; Milwaukee, Dec. 28; Riverside, Ill., Jan. 6; Ravenswood, Chicago, Jan. 20; Cleveland, Feb. 27; Chicago, March 6; New York, April 15; Cincinnati, April 20; Tiffin, Ohio, April 25, 26.

Gunn, Kathryn Platt.—Jersey City, Dec. 5; New York, Dec. 11; Brooklyn, Nov. 18, 29 and Dec. 12.

Hauser, Isabel.—New York (Æolian Hall), Dec. 9.

Harrison, Charles.—Nashville, Tenn., Nov. 30; Sedalia, Mo., Dec. 2; Wichita, Kan., Dec. 5; Hays, Kan., Dec. 7; Ottawa, Kan., Dec. 8; Hopkinsville, Ky., Dec. 10.

Hartley, Laeta.—Providence, Nov. 23; Fall River, Dec. 6; Worcester, Dec. 7; Hartford, Dec. 13.

Harvard, Sue.—Steubenville, Ohio, Nov. 25; Sharon, Pa., Dec. 4.

Hemenway, Harriet Sterling.—Northfield, Mass., Nov. 29; Boston, Mass., Dec. 7 and 9; Randolph, Mass., Dec. 14.

Holt, Gertrude.—New Haven, Conn., Dec. 1; Boston, Jan. 15; Waltham, Mass., Jan. 20.

Hubbard, Havrah.—New York, Dec. 9; Brooklyn, Dec. 10 and Jan. 12; New York, Jan. 13; Brooklyn, Feb. 9; New York, Feb. 10 and March 9; Brooklyn, March 10; New York, April 13.

Hutcheson, Ernest.—Chicago, Nov. 19, 20; Brooklyn, Dec. 1; New York, Dec. 4; Brooklyn, Dec. 8.

Ivins, Ann.—Washington, D. C., Dec. 7.

Ingram, Frances.—Holland, Mich., Nov. 22; Milwaukee, Wis., Dec. 13; Evanston, Ill., Dec. 15; Chicago, Ill., Dec. 17.

Jacobsen, Sascha.—New York (Æolian Hall), Nov. 27.

Jefferds, Geneva Holmes.—New York (Waldorf), Nov. 26.

Jolliffe, R. Norman.—Brooklyn, N. Y., Nov. 28; New York, Nov. 30, Dec. 4 and 18.

Kaiser, Marie.—Kansas City, Nov. 26; St. Louis, Nov. 27; Indianapolis, Nov. 29; Cincinnati, Dec. 3; East Orange, Dec. 5; Cleveland, Dec. 8; Pittsburgh, Dec. 10; Richmond, Dec. 11; Philadelphia, Dec. 16.

Kreisler, Fritz.—New York (Carnegie Hall) Dec. 12.

Klass, George.—Minneapolis, Nov. 28.

La Ross, Earle.—Binghampton, N. Y., Nov. 22; Easton, Pa., Dec. 2; Cleveland, Dec. 7.

Leginska, Ethel.—Dayton, Ohio, Nov. 23; Greensboro, N. C., Dec. 3; Boston, Mass., Dec. 8; West Roxbury, Mass., Dec. 9; Chicago, Dec. 12.

London, Marion—Jersey City, Nov. 21; New York, Nov. 22; Brooklyn, Nov. 24; New York, Nov. 28.

Lund, Charlotte.—New York (Hotel Marie Antoinette), Dec. 14.

Mannes, David and Clara.—New York, Dec. 6; Fredonia, N. Y., Jan. 5; Springfield, Ohio, Jan. 6; Grand Rapids, Jan. 10; Iowa City, Jan. 11; Cedar Falls, Ia., Jan. 12; Faribault, Minn., Jan. 13; Northfield, Minn., Jan. 14; Chicago, Jan. 16; Madison, Wis., Jan. 17; Urbana, Ill., Jan. 18; Kansas City, Mo., Jan. 24, Syracuse, Jan. 31.

McCue, Beatrice.—New York, Dec. 13.

Melville-Liszniewska, Mme. Marguerite.—Boston, Nov. 28.

Middleton, Arthur—Erie, Pa., Nov. 30; Hartford, Conn., Dec. 10.

Mertens, Alice Louise.—Syracuse, N. Y., Dec. 21.

Miller, Christine.—New York City (Æolian Hall), Nov. 23; New York City (Columbia University), Nov. 24; Williamsport, Pa., Nov. 25; Woodlawn, Pa., Nov. 26; Lancaster, Pa., Nov. 29; New York City, Nov. 30; Chicago, Dec. 6; Hamilton, Ohio, Dec. 7; Chicago, Dec. 23, 27.

Miller, Reed.—New York (Recital), Dec. 8; Boston (Handel and Haydn Society), Dec. 26, 27.

Morrisey, Marie.—Newark, N. J., Nov. 19 and 21; New York City, Nov. 20; Wilkes-Barre, Pa., Nov. 22; Springfield, Mass., Dec. 5; Providence, R. I., Dec. 17; Pittsburgh, Pa., Dec. 30; Elizabeth, N. J., Dec. 21; Bridgeport, Conn., Feb. 9; Jersey City, N. J., April 25.

Narelle, Marie.—Fargo, N. D., Nov. 22; Mason City, Iowa, Nov. 24; Des Moines, Iowa, Nov. 25; Ottumwa, Iowa, Nov. 26; Nebraska City Nov. 27; Omaha, Nov. 29; Georgetown, Ky., Dec. 1; Montevallo, Ala., Dec. 4; Athens, Ga., Dec. 6; Birmingham, Ala., Dec. 7; Atlanta, Ga., Dec. 9; Macon, Ga., Dec. 10; Milledgeville, Ga., Dec. 11.

Northrup, Grace.—New York (Oratorio Society), Dec. 9.

Paderewski, Ignace.—Toronto, Nov. 22; New York (Carnegie Hall), Dec. 7.

Parks, Elizabeth.—Hoboken, Dec. 5.

Powell, John.—New York (Æolian Hall), Dec. 13.

Rasely, George—West Roxbury, Mass., Nov. 24.

Redfeather, Princess Tsianina.—New York City, N. Y., Nov. 22; Boston, Mass., Nov. 26; New York City, N. Y., Nov. 30; Providence, R. I., Dec. 1; Zanesville, Ohio, Dec. 3; Pontiac, Mich., Dec. 4, 5; Benton Harbor, Mich., Dec. 6; Muncie, Ind., Dec. 8; Wichita, Kan., Dec. 10; Denver, Col., Dec. 14.

Richardson, Martin.—New York, Nov. 20.

Rio, Anita.—Buffalo, Dec. 6.

Rogers, Francis.—New York, Dec. 14.

Schofield, Edgar.—New York, Nov. 30; Rockville, Conn., Dec. 3; Washington, Dec. 8; Jamaica, Dec. 28; Plymouth, Mass., April 14.

Seydel, Irma.—St. Louis, Nov. 27.

Schutz, Christine.—Fremont, Ohio, Dec. 7; New Wilmington, Pa., Dec. 8; Elmira, Dec. 10

Sharlow, Myrna.—Chicago Opera, Nov. 24 to March 1; Brockton, Mass., March 6; Boston, March 10; Springfield, Mass., March 12;

Schnabel—Tollefsen, Mme.—Yonkers, N. Y., Dec. 7.

NEW YORK CONCERT CALENDAR

November

20—Young People's Symphony Concert, afternoon, Carnegie Hall.
20—Harold Bauer, piano, and Pablo Casals, 'cello, joint recital, afternoon, Æolian Hall.
20—Vera Barstow, violin recital, evening, Æolian Hall.
21—Symphony Society of New York, afternoon, Æolian Hall.
21—John McCormack, song recital, afternoon, Carnegie Hall.
22—Winifred Christie, piano recital, afternoon, Æolian Hall.
23—Christine Miller, song recital, afternoon, Æolian Hall.
23—Herbert Witherspoon, song recital, afternoon, Carnegie Hall.
23—Adele Margulies Trio, evening, Æolian Hall.
24—George Copeland, piano recital, afternoon, Æolian Hall.
24—Gabriel del Orbe, violin recital, evening, Carnegie Chamber Music Hall.
25—Lois Ewell, song recital, evening, Æolian Hall.
26—Philharmonic Society, afternoon, Carnegie Hall.
26—Albert Spalding, violin recital, afternoon, Æolian Hall.
26—Edith Rubel Trio, evening, Æolian Hall.
27—Craig Campbell, song recital, afternoon, Æolian Hall.
27—Sascha Jacobson, violin recital, evening, Æolian Hall.
28—Philharmonic Society, afternoon, Carnegie Hall.
28—Symphony Society of New York, afternoon, Æolian Hall.
29—Louis Cornell, piano recital, afternoon, Æolian Hall.
29—Victor Wittgenstein, piano recital, evening, Æolian Hall.
30—André Tourret and Camille Decreus, joint recital, afternoon, Æolian Hall.
30—Flonzaley Quartet, evening, Æolian Hall.

Schwahn, Bertram.—Hoboken, Dec. 5.

Schnitzer, Germaine.—Rochester, N. Y., Dec. 14.

Shawe, Loyal Phillips—Boston, Dec. 5.

Shattuck, Arthur.—New York (Æolian Hall), Dec. 1.

Simmons, William. — Freehold, N. J., Nov. 18 (afternoon); Staten Island, N. Y., Nov. 18 (evening); Forest Hills, N. Y., Nov. 22; Englewood, N. J., Nov. 28; New York City, Dec. 14.

Smith, Ethelynde. — Springfield, Mass., (Springfield Symphony Orchestra), Nov. 21; Philadelphia, Feb. 17; Newark, Feb. 18.

Sorrentino, Umberto.—Memphis, Nov. 22; Nashville, Nov. 24; Chattanooga, Nov. 27; Knoxville, Nov. 30; Asheville, Dec. 2; Greensboro, Dec. 4.

Spalding, Albert. — New York (Æolian Hall), Nov. 26.

Spross, Charles Gilbert.—Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.

Steele, Ray Williams.—Staten Island, N. Y., Nov. 21.

Starr, Evelyn.—Huntington, W. Va., Feb. 18

Stilwell, Marie.—Trenton, N. J., Dec. 14.

Stoessel, Albert.—St. Louis, Dec. 14.

Sundelius, Marie.—New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.

Swain, Edwin.—Brooklyn, Nov. 28; Jamaica, L. I., Dec. 8; Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.

Szumowska, Antoinette—Springfield, Mass., Nov. 20; Dorchester, Mass., Dec. 9; Somerville, Mass., Dec. 14; Brooklyn, N. Y., Feb. 7, 14.

Thompson, Edith.—Beverley, Mass., Nov. 19; Boston, Nov. 23.

Tollefsen, Carl H.—Brooklyn, N. Y., Nov. 21.

Tourret, André.—New York (Æolian Hall), Nov. 30.

Van Gordon, Cyrene.—Minneapolis, Nov. 21.

Van der Veer, Nevada.—New York, Dec. 8.

Verd, Jean.—New York, Dec. 2 and 5; Norwich, Conn., Dec. 10; Boston, Dec. 15; Boston, Feb. 17.

Wakefield, Henriette.—New York, Dec. 5; Buffalo, April 17; New York (Oratorio Society), Dec. 28-30.

Wells, John Barnes.—Norfolk, Va., Nov. 30; Dayton, Ohio, Dec. 2; Jersey City, Dec. 5; New Brunswick, N. J., Dec. 5; Utica, N. Y., Dec. 11; Ridgewood, N. J., Dec. 12; Hackensack, N. J., Dec. 13; Garden City, L. I., Dec. 17

Welsh, Hunter.—New York, Jan. 17; Boston, Jan. 13.

Werrenrath, Reinald (with Geraldine Farrar).—Omaha, Neb., Nov. 23; Kansas City, Mo., Nov. 25.

Williams, Grace Bonner.—Portland, Me., Dec. 16; Boston, Feb. 27.

Wittgenstein, Victor.—New York (Æolian Hall), Nov. 29.

Zeisler, Fannie Bloomfield.—Baltimore, Nov. 22; Pittsburgh, Nov. 23; Vinton, Iowa, Dec. 10; Hutchinson, Kan., Dec. 13; Godfrey, Ill., Dec. 15.

Orchestras, Quartets, Choruses, Etc.

Bauer-Casals.—Joint Recital, Æolian Hall, New York, Nov. 20.

Biltmore Musicale.—Biltmore Hotel, New York (morning musicale), Nov. 19. Soloists—Mme. Louise Homer, Mischa Elman, Anna Fitziu, Clarence Bird.

Boston Symphony Orchestra.—New York (Carnegie Hall), Dec. 2, 4.

Chicago Symphony Orchestra.—Oak Park, Nov. 22; Chicago, Nov. 25; Milwaukee, Nov. 20; Chicago, Dec. 7, 9; Cleveland, Dec. 14; Milwaukee, Dec. 20; Chicago, Dec. 23, 27, 30.

Cosmopolitan Quartet.—Brooklyn, Nov. 28.

Flonzaley Quartet. — New York (Æolian Hall), Nov. 30, Jan. 25 and March 14.

Jacobs Quartet, Max.—Newark, Dec. 10; Brooklyn, Dec. 24.

Kasner Quartet.—Bloomfield, N. J., Nov. 29; Allentown, Dec. 9.

Kneisel Quartet.—Indianapolis, Nov. 22; Washington, Pa., Nov. 23; Brooklyn, Dec. 9, Jan. 27 and March 2; Chicago, Nov. 21; Taunton, Nov. 29; Boston, Nov. 30; New Haven, Dec. 1; Briarcliff, N. Y., Dec. 3; New York, Dec. 7; Brooklyn Institute of Arts and Sciences, Dec. 9; Glen Ridge, N. J., Dec. 10.

Manhattan Ladies' Quartet. — Brooklyn, Nov. 21 and Dec. 3; Newark, Jan. 14; Gettysburg, Pa., Jan. 29; Birmingham, Pa., Jan. 31; Washington, Kan., March 10; Wichita, Kan., March 12; Hayes, Kan., March 14.

Margulies Trio.—New York (Æolian Hall), Nov. 23.

Minneapolis Symphony Orchestra.—Minneapolis, Nov. 21, 28; Dec. 3, 5, 10, 17 and 31; St. Paul, Dec. 2, 16, 30.

New York Philharmonic Society.—Carnegie Hall, New York, Nov. 26, 28, Dec. 4, 5.

New York Symphony Trio.—Newburg, N. Y., Nov. 29.

Orchestral Society of New York. — New York (Harris Theater), Dec. 12, Jan. 16.

People's Symphony Orchestra.—New York (Carnegie Hall), Dec. 19.

Quartet of Ancient Instruments.—Boston, Dec. 14; Choral Art Society, Brooklyn, Dec. 20.

Rubel Trio, Edith.—New York (Æolian Hall), Nov. 26.

San Francisco Symphony Orchestra.—San Francisco, Dec. 17, Jan. 7, 14, 28; Feb. 4, 18, 25; March 10, 24, 31.

Saslavsky Quartet.—New York Æolian Hall, Dec. 9.

St. Louis Symphony Orchestra.—St. Louis, Nov. 20; Urbana, Ill., Nov. 22; Lafayette, Ind., Nov. 23; Jacksonville, Ill., Nov. 24; Hannibal, Mo., Nov. 25; Columbia, Mo., Nov. 26; St. Louis, Dec. 3, 4, 10, 11, 17, 18 and 31.

Symphony Society of New York.—New York (Æolian), Nov. 21, 28; Dec. 3, 5, 12, 17, 19; Brooklyn, Nov. 27, Dec. 11, Jan. 29, Feb. 12.

The Tuesday Salon.—New York (Sherry's), Dec. 7 (soloists, Aline Van Barentzen, Anna Fitziu, Louis Graveure).

Young People's Symphony Concert.—New York, Carnegie Hall, Nov. 20.

Zoellner Quartet.—Quebec, Can., Nov. 20; Montreal, Can., Nov. 21; Spartanburg, S. C., Nov. 22; Peru, Ind., Nov. 24; Kokomo, Ind., Nov. 25; Canton, Ohio, Nov. 26; Alliance, Ohio, Nov. 29; Lawrenceville, N. J., Dec. 1; Boston, Dec. 9; Brooklyn, Dec. 12; Boston, Dec. 31; Boston, Jan. 2.

VOCAL-VIOLIN RECITAL

Robert Gottschalk and Margaret Whitaker Display Gifts

Under the auspices of the Music League of America, Robert Gottschalk, tenor, and Margaret Whitaker, violinist, gave a joint recital at the Maxine Elliott Theater, New York, on Monday afternoon, Nov. 15. Mr. Gottschalk opened the program with songs of Bononcini and Scarlatti, added a group of Schubert, Franz and Schumann, later sang the "Sonnet Matinal," of Massenet, and "O Paradiso," of Meyerbeer, and closed the concert with a number of English songs of La Forge, Quilter and Matthews. He revealed a light, fresh tenor voice of agreeable quality, and used it at all times with good taste and perfect restraint. All his numbers were selected with good judgment, none requiring heavy, dramatic treatment, and Mr. Gottschalk rendered them with lyric grace and simplicity, calling forth in each case the requisite mood.

Miss Whitaker played Veracini's Sonata, Bruch's G Minor Concerto, "Bygone Memories" of Cyril Scott, and a Spanish Dance of Sarasate. After overcoming a temporary nervousness, Miss Whitaker entered into the spirit of her work and played with dash and fervor, and gave a creditable account of herself.

Helen Whitaker and George Howard Scott supplied adequate accompaniments. H. B.

HUNTER WELSH'S DEBUT

Young Pianist Displays Creditable Gifts in His Recital

Hunter Welsh, a young American pianist, who has studied abroad, gave his first New York recital in Æolian Hall, Saturday evening, Nov. 13.

Following the example of fellow-performers earlier in the week, he included in his program the Chaconne of Bach, arranged by Busoni, and to round out his performance he added a Chorale in the same arrangement.

Mr. Welsh displayed a creditable amount of finger dexterity, good poetic insight, and interpretations that should gain breadth and understanding as his art matures. He appeared to best advantage in the Mozart A Major Sonata, which he played with variety of expression and simple charm. There is no doubt that he will merit more serious consideration at a future hearing. H. B.

John Philip Sousa, the bandmaster, has rented a house at 123 East Seventy-second Street, New York.

BASSO MARTINO SEEKS ADVENTURE—AND FINDS IT

Spanish Singer Was Started on Career by Backing of Official Who Heard Him Sing with Roystering Party on Barcelona Streets—Bears Scar Acquired as a Toreador—Exploding Balloon Dropped Him Into Sea—Rescued from a Shipwreck at Age of Fourteen



In the center, Giovanni Martino, Gifted Spanish Basso (Photo by Mishkin); on the left, in the Rôle of "Alvise" in "Gioconda"; on the Right, Mr. Martino with Titta Ruffo on Shipboard

"A GOOD voice, an empty purse, a free spirit, and a love of adventure and romance—these should be the jolly companions of the young student of opera." This refreshing bit of advice, which might well be a leaf from the note-book of Stevenson or Kipling, comes from Giovanni Martino, the young Spanish basso, whose own highly-colored life is a witness to the fact that he practices what he preaches.

Opera singers have given us no end of opinions as to the best preparation for a successful operatic career. We are regularly confronted with such edifying and scholarly articles as "How to Succeed in Grand Opera," "The Story of an Opera Singer's Life," etc., and we wade patiently through this sea of material only to find the time-worn chronicle of the talented child, perseverance, hard work at languages and dramatics, dearly-bought lessons from the great masters and, at last—a début in the sanctum of the initiated. There is a certain sameness about all this and thus we joyously welcome a thrill when an artist of international reputation gives us such advice as that of Mr. Martino, quoted above.

Mr. Martino took keen delight in narrating the following episodes to a MUSICAL AMERICA representative.

Ran Away from Home

"I was born and brought up in Barcelona," he began, "and was always fond of the sea. I ran away from home when I was fourteen, and hid in the hold of a ship. When we were out at sea two days I reported to the captain. A storm arose, the ship was wrecked and only three of us were saved, by an American vessel that happened to be passing. I was five and a half hours in the water when I was picked up unconscious and had to stay in a hospital in Spain for a month.

"I managed to get home but in a short time I ran away again to become a toreador. This scar that you see is a souvenir of my thrilling battles in the arena. Another escapade that I recall is an unusual balloon ride. On a dare I clung on to the rope of a balloon that was going up and held on until it was high above the sea. Then the balloon exploded, and I fell into the water.

Official Interested

"The beginning of my operatic career sounds like a fairy tale," he resumed. "I was returning from a party with some friends in very happy mood. The streets of Barcelona re-echoed with our merry singing. We passed the Piazza Reala, the house of Planas Casals, a high Spanish official, just as he was returning from the opera at the Liceo, where the basso in 'Huguenots' had been whistled off the stage. Casals heard my voice and ordered his secretary to follow me.

"The next day I was ordered to appear before him and I went with many misgivings. He told me that I had a fine voice and ought to sing at the opera. I laughed and declared that I had never even heard an opera. He made me give up my work and study for two years. I made a pretence at studying, but I really did nothing. I managed to appear at a theater in Barcelona in 'Favorita' and made a terrible failure, besides having to endure the ridicule of my friends.

From Failure to Success

"From this moment on, I began to work in earnest. I studied with Maestro Villa Carvonell, the celebrated baritone, and in two years I again appeared in 'Favorita' in the same theater and scored a big success. I also sang what I consider the four most difficult basso rôles in 'Lucrezia Borgia,' 'Ernani,' 'Huguenots' and 'Favorita.' I then left Spain for Italy, vowing to my friends that I would not return until I was a leading basso in the Liceo of Barcelona. I went to Italy with 500 francs in my pocket, without a friend, and not knowing a word of Italian. In a few days I found myself without a franc. This sobered me and I accepted an engagement in Greece for 300 francs a month. In 1909 I went to California with the Lombardi Opera Company to sing 'Faust,' in which I was nicknamed the 'Baby Mephistopheles' because of my youth."

Mr. Martino here told of his appearances at the Scala (where he created the basso rôle in "Königskinder") and in "Isabeau" of Mascagni at Palermo, Naples, Genoa and Rome. He returned to Barcelona to sing *Pogner* in "Meistersinger" and tne "Barber of Seville" with Barrientos, who will be heard at the Metropolitan this year. He appeared under such conductors as Bavagnoli, Serafin, Mancinelli, Mugnone and Panizza, and before such celebrities as Carmen Sylva and the ex-queen of Honolulu. He was a member of Max Rabinoff's Montreal company and of that unlucky Havana company that included Bori, Gay, Zenatello, De Luca and Ruffo. Mr. Martino is a true basso of the old school, and the few New Yorkers who heard him at a benefit performance in Carnegie Hall a week ago were astounded at his unusual beauty of tone and the remarkable resonant quality of his voice.

Sees Adventures to Come

Mr. Martino is full of kind words for Americans, who respect art and artists, he says. He is planning to make his home here and feels confident that his thrilling adventures will not cease. He looks forward to a career as exciting and as interesting as his continental one, and it may safely be predicted that a singer of Mr. Martino's temperament is not doomed to disappointment in this respect.

Andres de Segurola was one of the first to hear Mr. Martino when he started his studying in Barcelona. He told him to study with all his heart and soul, for he felt assured that he would make a great career. After eight years they found themselves together in one of the largest opera houses in the world. Mr. de Segurola became one of Mr. Martino's best friends in the profession, and always gave him good advice, considering him as one of his own family. H. B.

Mme. Kalna Sings for National Opera Club of America

Mme. Kalna, who has won a distinguished reputation in European opera houses, and who has just returned to this country, appeared on Thursday, Nov. 11, at the Waldorf-Astoria in a program given by the National Opera Club of America. The program was devoted entirely to Italian music, Havrah Hubbard, the noted lecturer on operatic subjects, having been engaged to speak on Puccini's "La Bohème."

Mme. Kalna sang the aria "Ritorna Vincitor" from Verdi's "Aïda" and the recitation and aria "Suicidio Gioconda" from Ponchielli's "La Gioconda." Mme. Kalna's splendid voice and exceptional equipment as an operatic interpreter were quickly recognized by the large audience, and she was rewarded with tumultuous applause. Mme. Delhazi-Wickes presented two piano numbers with pleasing effect.

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